
INDIANA COMMISSION ON PROPRIETARY EDUCATION*Board of Commissioners Meeting Memorandum*

Date: September 12, 2007

From: Jeff Weber, Commissioner

Subject: HEARING REQUEST: American Conservatory of Music, Status as Regulated Institution

Staff Recommendation

The commission staff recommends that the American Conservatory of Music, Hammond, Indiana, should be determined to require regulation as an Indiana postsecondary proprietary institution, as defined in Indiana Law (IC 21-17-1-13), and shall be subject to the regulatory requirements as such.

Background Information

The American Conservatory of Music (ACM), was established in 1886 in Chicago, Illinois, and operated continually until around 1991, when the current ownership took control of the remaining assets of the corporation, including the ACM name. While the original school had been grandfathered in the State of Illinois to not require state regulation, the state deemed that the establishment of the new corporation negated that status and required that ACM become subject to regulation through the Illinois Board of Higher Education. Ultimately, this resulted in ACM's departure from Illinois and the re-establishment of the "Chicago campus" in Hammond, Indiana.

Documentation on file with the Commission indicates that there were various conversations with then-Commissioner Phil Roush around the time of ACM's re-establishment in Indiana in 1999. However, staff can find no indication that a formal determination of status was declared, only a lack thereof. This defaulted, reasonably, to the exempt status of ACM with regard to COPE regulation. In 2002, Commissioner Roush, responding to a query from another institution, did, in fact, assert the exempt status of ACM, due to the "religious nature" of the school.

Staff Review

The American Conservatory of Music was brought to the attention of Commission staff more recently through a student complaint against the school. Because the school is not currently regulated by the Commission, that complaint has been appropriately forwarded to the Indiana Attorney General for consideration. Documentation provided by this student, however, became cause for staff to review the earlier determination that ACM was exempt as a religious institution.

Staff recognizes and appreciates that the religious views of the school leadership are infused within the curriculum of ACM. That, however, does not make ACM a "bible college" as referred in the Attorney General opinion. Furthermore, staff recognizes that ACM does in fact offer a menu of courses and degrees that appear wholly religious in content and application – particularly instruction and programs within the schools of Elocution, Ecclesiastical Law, and

Theology – which should reasonably remain exempted from state regulation. The school of Music, however, is clearly presented with a mission “to educate music teachers; to train concert and professional musicians...” And, while the ACM (school of music) mission and materials present a curriculum which includes theological foundations within the Orthodox Christian Church, the degree programs are neither presented as religious degrees, nor are they presented as preparation for religious vocations.

Commission staff has long held that religious vocational training is exempt from regulation. This position is based on, and supported by, Indiana Attorney General Theodore Sendak’s Official Opinion No. 22, dated October 22, 1975. In particular, the analytical statement from this ruling regarding religious training has been applied by Commission staff to determine that even religious schools may come under regulation if they offer secular vocational degree programs.

“Since a private Bible College teaches, primarily religious or traditional liberal arts subjects, its offerings would not be educational services or training within the meaning of the Act”
(The Private School Accreditation Act of 1971).

Current Status

Upon review of ACM materials, available on-line at www.americanconservatory.edu, and those submitted by the school, staff has determined that the regulatory expectations of postsecondary proprietary schools within the State of Indiana should apply to the American Conservatory of Music. ACM, with counsel, has requested a hearing on this determination before the Board of Commissioners under the Administrative Orders and Procedures Act (IC 4-21.5).

ACM has provided information for Commission consideration, included as Attachment 14.

Supportive Documentation (provided in chronological order)

1. Attorney General Opinion No. 22, dated, October 10, 1975.
2. Illinois Board of Higher Education historical summary of ACM status, dated, June 1, 1988.
3. Orders of Adjudication from Cook County Illinois pertaining to ACM, entered, May 4, 1999.
4. ACM, History of Litigation to date, undated, circa 1999.
5. Communication from ACM to Commissioner Roush, dated, May 17, 1999.
6. General memo from Theodora Schulze regarding the status of ACM, dated, July 23, 1999.
7. Communication from ACM to Commissioner Roush, dated, August 3, 1999.
8. Text of Email from Commissioner Roush regarding the exempt status of ACM, dated, September 4, 2002.
9. Determination of Status Questionnaire response, received, February 16, 2007.
10. American Conservatory of Music Bulletin: 2006-2007
11. Staff determination response, dated, July 13, 2007.
12. Email information from Jeff Weber to ACM counsel (Baker & Daniels), dated, August 1, 2007.
13. ACM (Baker & Daniels) request for hearing, dated, August 9, 2007.
14. ACM (Baker & Daniels) supporting documentation, dated, August 23, 2007.

STATE OF INDIANA

ATTACHMENT 1

INDIANAPOLIS



OFFICES OF ATTORNEY GENERAL

THEODORE L. SENDAK, ATTORNEY GENERAL

219 STATE HOUSE

46204

October 10, 1975

Honorable Joan M. Gubbins.
Indiana State Senator
1000 East 81st Street
Indianapolis, Indiana 46240

INFORMATION COPY

OFFICIAL OPINION NO. 22

Dear Senator Gubbins:

This is in response to your request for an opinion as to whether the Private School Accreditation Act, Indiana Code of 1971, Sections 20-1-19-1 through 20-1-19-24, requires private Bible Colleges located in Indiana to obtain accreditation from the Indiana Private School Accrediting Commission and, if so, whether that requirement violates constitutional provisions concerning the free exercise of religion.

ANALYSIS

Indiana Code of 1971, Section 20-1-19-5 provides, in part, the following:

"...[N]o person shall do business as a private school in the state without having obtained accreditation."

Since Code section 20-1-19-1 (b) defines "person" to mean "any individual, partnership, association, corporation, joint venture, trust, receiver or trustee in bankruptcy," a private Bible College presumably would be a "person." Whether a private Bible College is a "private school" depends upon the construction of Code section 20-1-19-1 (a), which defines a private school as

"...any person doing business in this state by offering to the public for a ... tuition, fee or charge, instructional or educational services or training in any technical, professional, mechanical, business or industrial occupation, either in the recipient's home, at a designated location or by mail..."

(Page One of Three Pages)

Honorable Joan M. Gubbins.
Indiana State Senator
Page two

OFFICIAL OPINION NO. 22
October 10, 1975

Since a private Bible College teaches primarily religious or traditional liberal arts subjects, its offerings would not be educational services or training within the meaning of the Act.

However, even if the Act were construed to include a private Bible College within the definition of "private school," it would run afoul of Article 1, Sections 2, 3, and 4, of the Constitution of Indiana, and the First Amendment to the United States Constitution, which place strict limitations on permissible government regulation.

Article 1, Section 2 of the Constitution of Indiana, provides the following:

"All men shall be secured in their natural right to worship Almighty God, according to the dictates of their own consciences."

Article 1, Section 3 of the Constitution of Indiana, provides the following:

"No law shall, in any case whatever, control the free exercise and enjoyment of religious opinions, or interfere with the rights of conscience."

Article 1, Section 4 of the Constitution of Indiana, provides, in relevant part, the following:

"No preference shall be given, by law, to any creed, religious society, or mode of worship..."

The First Amendment to the United States Constitution provides, in relevant part, the following:

"Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof..."

In Lemon v. Kurtzman (1971), 403 U.S. 602, 612, the United States Supreme Court stated three tests which must be applied to state statutes which touch upon religion:

(Page Two of Three Pages)

Honorable Joan M. Gubbins
 Indiana State Senator
 Page three

OFFICIAL OPINION NO 22
 October 10, 1975

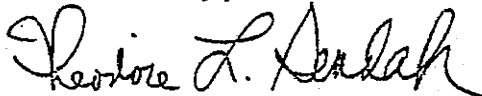
"[f]irst, the statute must have a secular legislative purpose; second, its principal or primary effect must be one that neither advances nor inhibits religion...; finally, the statute must not foster 'an excessive governmental entanglement with religion'."

The intent of the Indiana General Assembly in enacting the Private School Accreditation Act was to protect students from economic loss they might incur as a result of enrolling in a school which takes tuition payment and fails to provide instruction in return. That purpose plainly is secular and permissible. Protection against fraud is provided for all in other laws also. But the provision of Code Section 20-1-19-14, which requires suspension of the accreditation of a private school which denies enrollment on the basis of "creed" is not related to that purpose, and, instead, inhibits the free exercise of religion by those schools which condition admission on adherence to particular doctrinal beliefs. That provision, therefore, may not be applied to private religious schools to prohibit them from requiring adherence to a doctrinal statement.

CONCLUSION

It is, therefore, my Official Opinion that private Bible Colleges are not subject to the so-called Private School Accreditation Act (Indiana Code of 1971, Sections 20-1-19-1 through 20-1-19-24). Article 1, Sections 2, 3, and 4, of the Constitution of the State of Indiana, as well as the First Amendment to the Constitution of the United States, would render inapplicable to a private Bible College the provision of the Private School Accreditation Act which would attempt to withhold accreditation to a private Bible College which adheres to a particular religious doctrine.

Yours truly,



THEODORE L. SENDAK
 Attorney General of Indiana

TLS:ria

(Page Three of Three Pages)



BOARD OF HIGHER EDUCATION

STATE OF ILLINOIS

June 1, 1998

TO WHOM IT MAY CONCERN:

This letter is to clarify the approval status of American Conservatory of Music.

The American Conservatory of Music was established in 1886, and for many years enjoyed an excellent reputation among both American citizens and citizens of Korea. However that institution closed its doors in 1991 and filed for Chapter 7 dissolution in bankruptcy.

During this same year, 1991, a group calling itself "Friends of the Conservatory" filed incorporation papers with the Illinois Office of the Secretary of State and began to operate a school in the same building that had previously been occupied by the closed American Conservatory of Music. Although this new entity represented itself as a continuation of the American Conservatory of Music, it had no legal connection with the original institution. In fact, the Board of the original American Conservatory of Music voted to close rather than to accept proffered assistance from this entity.

Friends of the Conservatory, Inc. (hereinafter "Friends") incorporated in 1991, and began offering degrees and instruction without state approval. After the Illinois Board of Higher Education repeatedly warned "Friends" that it was granting degrees in violation of state law, the Illinois Attorney General sought an injunction against "Friends" to prohibit it from further activity in violation of Illinois approval statutes. That action was terminated when "Friends" agreed voluntarily to dissolve. However, Friends' directors immediately reincorporated under the name "Conservatory Partners, LLC" and continued to grant degrees and instruction in violation of state law using the assumed name of "American Conservatory of Music."

In 1997, Conservatory Partners, LLC and its principals, Richard P. Schulze, Theodora Schulze, and Otto Schulze, were preliminarily enjoined in the Chancery Division of the Circuit Court of Cook County from awarding degrees. In separate action, these same individuals were enjoined from using the name "American Conservatory of Music" to do business.

In summary, the American Conservatory of Music ceased to exist in 1991 as an entity legally constituted to grant degrees in the state of Illinois, although many students have been misled into believing that they have been enrolled legitimately in a degree granting institution by that name. If you have any questions, please do not hesitate to contact me at (217) 782-3632, or Deputy Director Kathleen Kelly at (217) 782-3442.

Sincerely,

Marcia Langsjoen
Assistant Director, Academic Affairs

Cc: Kathleen F. Kelly, Deputy Director

ATTACHMENT 3

**IN THE CIRCUIT COURT COOK COUNTY, ILLINOIS
COUNTY DEPARTMENT - CHANCERY DIVISION**

PEOPLE OF THE STATE OF ILLINOIS
ex rel. ILLINOIS BOARD OF
HIGHER EDUCATION

Plaintiff,

v.

Conservatory Partners, et al.

Defendants,

Otto Schulze, Richard Schulze,
Theodora Schulze,

Respondents.

Cause No. 96-CH-5246

Consolidated with 96-CH-5014

Honorable Dorothy Kirie Kinnaird

**ORDER OF ADJUDICATION
INDIRECT CIVIL CONTEMPT**

NOW COMES before the Court a hearing on Plaintiff/Petitioner's Verified Petition for Rule to Show Cause - Indirect Civil Contempt directed to Respondents Otto Schultze, Theodora Schultze and Richard Schultze to show cause, if any, why they should not be found in indirect civil contempt and sanctioned immediately for their failure to comply with this Court's Order entered on January 12, 1999, permanently enjoining the Respondents from participating in the awarding of any academic degrees and permanently enjoining Respondents from operating a post-secondary educational institution in Illinois under any name whatsoever;

The Petitioner appearing by and through counsel from the Illinois Attorney General's Office, and each of the Respondents present and appearing *pro se*;

And the Court, having heard the testimony and having considered all the pleadings, exhibits, and arguments of the parties, and being fully advised in the premises hereby finds that:

ATTACHMENT 3

1. The court has jurisdiction of the parties and subject matter.
2. On January 12, 1999, this Court entered a Permanent Injunction prohibiting each of the Respondents from awarding or participating in the awarding of any academic degrees unless and until the institution by which such degrees are to be awarded received authorization and approval from the Illinois Board of Higher Education (IBHE). Each of the Respondents were further prohibited from establishing and operating or becoming incorporated for the purpose of operating a post-secondary educational institution in Illinois, under any name whatsoever, without first obtaining a certificate of approval from the IBHE.
3. Respondent Theodora Schulze is currently the President of the Associated Conservatory of Music.
4. Respondent Otto Schulze has assumed a role in the management and/or operation of the Associated Conservatory of Music.
5. Respondent Richard Schulze is currently employed at the Associated Conservatory of Music.
6. The Associated Conservatory of Music is presently operating out of the same location and using the same facilities as the organizations previously known as the American Conservatory of Music and the American International Conservatory of Music. The Spring 1999 semester began on January 18, 1999.
7. Dr. Mary Newsom was previously employed by an organization calling itself the American Conservatory of Music and later named the American International Conservatory of Music. Dr. Newsom is presently employed by the Associated Conservatory of Music as the

ATTACHMENT 3

Registrar. Since before the Court's January 12, 1999, Order to the present, Dr. Newsom's job duties have not materially changed.

8. As President of Associated Conservatory of Music, Theodora Schulze is Dr. Newsom's supervisor and has authority to direct and control her work activities. Dr. Newsom also, at times, has received directions from Otto Schulze.

9. Dr. Newsom had received a notice directed to the faculty and staff of the Conservatory in Chicago advising her that the American Conservatory of Music in St. Kitts/Nevis offered degrees to those students who completed their course of study at the Associated Conservatory of Music in Chicago.

10. Dr. Newsom believed that the American Conservatory of Music relocated to the island of St. Kitts/Nevis, West Indies.

11. The specific courses presently offered at the Associated Conservatory of Music do not materially differ from those courses offered at that same facility and location run by the Schulze prior to the entry of the Court January 12, 1999, injunction

12. Post-secondary courses for credit are presently being offered and taught to students at the Associated Conservatory of Music.

13. Records are kept by the Associated Conservatory of Music as to the classes being taken by the students attending the Associated Conservatory of Music. These records include the number of semester hours each class is worth as well as the tuition for each of the classes based upon the number of semester hours the class is worth. A deferred credit fee is also charged which is calculated upon the number of semester hours each class is worth.

ATTACHMENT 3

14. Both private instruction as well as class instruction are being provided by the Associated Conservatory of Music.

15. Respondent Richard Schulze provided an Associated Conservatory of Music student Adilia Khassianova information advising her that "[b]y transferring [her] coursework to the St./Nevis campus you will qualify for the degree which is appropriate to the studies which you completed in Chicago." This information also advised Ms. Khassianova that to receive her degree she needed to send in a form "together with a formal transcript of [her] work which [she] completed in Chicago and the Convocation Fee of \$350."

16. Richard Schultz also provided information to Ms. Khassianova that the "American Conservatory of Music has relocated from Illinois." This information further provided that the Associated Conservatory of Music "offer[s] the same courses that were formally offered by the American Conservatory of Music and by the American International Conservatory." Ms. Khassianova was asked to sign the form which provided this information and which indicated that said information was from being conveyed from "Theodora Schultz, President."

17. Students are being provided information which advises them that they may receive a degree for the American Conservatory of Music - St. Kitts/Nevis, West Indies, based upon credit hours earned at the Associated Conservatory of Music. Richard, Otto and Theodora Schulze took no steps to stop such dissemination.

18. On January 12, 1999, Respondents Otto Schultze, Theodora Schultze and Richard Schultze were enjoined from establishing and operating or becoming incorporated for the purpose of operating a post-secondary educational institution in Illinois.

ATTACHMENT 3

19. On January 12, 1999, Respondents Otto Schultze, Theodora Schultze and Richard Schultze were enjoined from participating in the awarding of any academic degrees.

20. Respondent Otto Schulze, individually, and by and through his involvement in the Associated Conservatory of Music is participating in the operating of a post-secondary educational institution in the State of Illinois.

21. Respondent Theodora Schulze, individually, and by and through her involvement in the Associated Conservatory of Music, and as the President of Associated Conservatory of Music is participating in the operating of a post-secondary educational institution in the State of Illinois.

22. Respondent Richard Schulze, individually, and by and through his involvement in the Associated Conservatory of Music is participating in the operating of a post-secondary educational institution in the State of Illinois.

23. Respondent Otto Schulze, individually, and by and through his involvement in the Associated Conservatory of Music is participating in the award of academic degrees without approval from the Illinois Board of Higher Education.

24. Respondent Theodora Schulze, individually, and by and through her involvement in the Associated Conservatory of Music, and as the President of Associated Conservatory of Music is participating in the award of academic degrees without approval from the Illinois Board of Higher Education.

25. Respondent Richard Schulze, individually, and by and through his involvement in the Associated Conservatory of Music is participating in the award of academic degrees without approval from the Illinois Board of Higher Education.

ATTACHMENT 3

26. None of the Respondents have applied for, nor have they received authority from the IBHE to award academic degrees.

27. None of the Respondents have applied for, nor have they received authority from the IBHE to operate a post-secondary educational institution in the state of Illinois.

28. The Respondents have failed to present any legally sufficient reasons for their failure to comply with this Court's January 12, 1999, Order.

29. The conduct of the Respondents has defeated and impaired the rights and interests of the Petitioner and, further, has impeded and obstructed the Court in its administration of justice.

30. Respondents have been afforded their rights to set forth their defenses and have been given an opportunity to make a full statement in allocution.

IT IS THEREFORE ORDERED AND ADJUDGED AS FOLLOWS, FOR THE REASONS STATED ON THE RECORD ON MAY 4, 1999 AND AS HEREINABOVE SET FORTH:

1. Defendants, Richard Schulze, Theodora Schulze and Otto Schulze are hereby found and declared to be in indirect civil contempt of court for their failure to obey this Court's Permanent Injunction Order of January 12, 1999.

2. Defendants, Richard Schulze, Theodora Schulze and Otto Schulze, and each of them, are hereby ordered committed to the County Jail of Cook County, there to remain until they have purged themselves of contempt by performing all of the acts as set forth in Paragraph 3 below.

3. Defendants may purge themselves of their indirect civil contempt by performing the following acts:

ATTACHMENT 3

a. Lock the premises at 36 South Wabash, Suite 800, Chicago, Illinois and surrender all keys thereto in their possession and in the possession of all administrative faculty and staff to this Court.

b. Post the Notice attached hereto as Exhibit A on the door of Suite 800 at 36 South Wabash, Chicago, Illinois and delivery fifty (50) copies thereof to the Office of the Building of 36 South Wabash, Chicago, Illinois.

c. Provide ten (10) copies of the Press Release, attached hereto as Exhibit B, to the Press Room, Room 706 of the Richard J. Daley Center between the hours of 9:00 A.M. and 10:00 A.M.

Change per judge
d. Deliver to the Office of Attorney General, attention Kristin Carmichael, a list of all ^{Present + former} students of the Associated Conservatory of Music, including pre-secondary private lessons and adult instruction students. The list shall include names, dates of birth, addresses and telephone numbers of each of the students.

e. Deliver to the Office of the Attorney General, attention Kristin Carmichael, a list of all present and former administrative staff and faculty of the Associated Conservatory of Music, full and part-time. The list shall include names, addresses and telephone number.

f. Prepare for mailing the letter attached hereto as Exhibit C to all students. The letters shall be individually addressed, folded, placed in envelopes for mailing with postage paid, but not sealed, and delivered to the Office of the Attorney General, attention Kristin Carmichael.

ATTACHMENT 3

g. Prepare for mailing the letter attached hereto as Exhibit D to all faculty administrative staff and faculty. The letters shall be individually addressed, folded, placed in envelopes for mailing with postage paid, but not sealed, and delivered to the Office of the Attorney General, attention Kristin Carmichael.


h. Submit to this Court a written plan for use, if any, of the subject premises for children and adult avocational training. The plan shall include the number of adult and children to be trained, the private lessons to be given, the individuals who shall conduct such training and the proposed payment schedule for such training. The plan shall also specify the name of the organization under which such training is to be offered, if any.

DATE:

ENTERED:

ENTERED	
CLERK OF THE CIRCUIT COURT AURELIA PUCINSKI	
MAY - 4 1999	
JUDGE DOROTHY KINNAIRD #276	
DEPUTY CLERK	

Honorable Dorothy Kirie Kinnaird



Attorney No. 99000
David W. Van de Burgt
Kristin Carmichael
Assistant Attorneys General
Attorney for Plaintiff/Petitioner
100 W. Randolph - Room 13-247
Chicago, IL 60601
312/814-3599

NOTICE OF CLOSING
(to be posted at 36 South Wabash, Suite 800) ATTACHMENT 3

PLEASE BE ADVISED THAT BY ORDER OF THE CIRCUIT COURT OF COOK COUNTY THE ASSOCIATED CONSERVATORY OF MUSIC, THE AMERICAN INTERNATIONAL CONSERVATORY OF MUSIC, THE AMERICAN CONSERVATORY OF MUSIC, AS WELL AS THE INDIVIDUALS, THEODORA SCHULZE, RICHARD SCHULZE, AND OTTO SCHULZE, MAY NOT OPERATE A POST-SECONDARY EDUCATIONAL INSTITUTION IN THE STATE OF ILLINOIS. THEY MAY NOT INCORPORATE A CORPORATION OR PARTICIPATE, EITHER DIRECTLY OR INDIRECTLY, IN THE INCORPORATION OF ANY CORPORATION ESTABLISHED FOR THE PURPOSE OF OPERATING A POST-SECONDARY INSTITUTION. THEY MAY NOT ACCEPT MONEY FOR COURSE CREDIT, OFFER COURSE CREDIT, TEACH COURSES FOR COURSE CREDIT, HIRE PEOPLE TO TEACH COURSES FOR CREDIT, AWARD COURSE CREDIT, AWARD ACADEMIC DEGREES, OR PARTICIPATE IN THE AWARDING OF ACADEMIC DEGREES, DIRECTLY OR INDIRECTLY.

IN PLAIN ENGLISH, THIS MEANS THAT ALL POST-SECONDARY OR POST-HIGH SCHOOL EDUCATION ON THESE PREMISES MUST CEASE. ALL RECORDS OF THE ASSOCIATED CONSERVATORY OF MUSIC, THE AMERICAN INTERNATIONAL CONSERVATORY OF MUSIC, AND THE AMERICAN CONSERVATORY OF MUSIC ARE BEING TURNED OVER TO THE ILLINOIS BOARD OF HIGHER EDUCATION. ANY QUESTIONS ABOUT THIS NOTICE SHOULD BE DIRECTED TO MARCIA LANGSJOEN, ASSISTANT DIRECTOR OF ACADEMIC AFFAIRS FOR THE ILLINOIS BOARD OF HIGHER EDUCATION. SHE MAY BE REACHED AT (217) 782-3632.

UNTIL FURTHER ORDER OF COURT, NO INSTRUCTION OR TEACHING OF ANY KIND WILL BE PERMITTED ON THESE PREMISES. A COPY OF THIS NOTICE IS AVAILABLE IN THE OFFICE OF THE BUILDING.

EXHIBIT A

DATED: MAY 4, 1999

ATTACHMENT 3

PRESS RELEASE

BY ORDER OF THE CIRCUIT COURT OF COOK COUNTY THE ASSOCIATED CONSERVATORY OF MUSIC LOCATED AT 36 SOUTH WABASH, SUITE 800, CHICAGO, ILLINOIS HAS BEEN CLOSED. THE ASSOCIATED CONSERVATORY OF MUSIC, THE AMERICAN INTERNATIONAL CONSERVATORY OF MUSIC, THE AMERICAN CONSERVATORY OF MUSIC, AS WELL AS THE INDIVIDUALS, THEODORA SCHULZE, RICHARD SCHULZE, AND OTTO SCHULZE, MAY NOT OPERATE A POST-SECONDARY EDUCATIONAL INSTITUTION OR AWARD DEGREES IN THE STATE OF ILLINOIS.

ANY QUESTIONS ABOUT THIS RELEASE SHOULD BE DIRECTED TO MARCIA LANGSJOEN, ASSISTANT DIRECTOR OF ACADEMIC AFFAIRS FOR THE BOARD OF HIGHER EDUCATION AT (217) 782-3632 OR KRISTIN CARMICHAEL, ASSISTANT ATTORNEY GENERAL AT (312) 814-2035.

Case No. 96 CH 5246, consolidated with 96 CH 5014, People of the State of Illinois v. Conservatory Partners, et al.

TEXT OF LETTER TO STUDENTS**ATTACHMENT 3**

Dear (insert student's name):

Please be advised that by Order of the Circuit Court of Cook County the Associated Conservatory of Music located at 36 South Wabash, Suite 800, Chicago, Illinois has been closed. The Associated Conservatory of Music, the American International Conservatory of Music, the American Conservatory of Music, as well as the individuals, Theodora Schulze, Richard Schulze, and Otto Schulze, may not operate a post-secondary educational institution or award degrees in the State of Illinois. We may not incorporate a corporation or participate, either directly or indirectly, in the incorporation of any corporation established for the purpose of operating a post-secondary institution. We may not accept money for course credit, offer course credit, teach courses for course credit, hire people to teach courses for credit, award course credit, award academic degrees, or participate in the awarding of academic degrees, directly or indirectly.

In plain English, this means that all post-secondary or post-high school education at 36 South Wabash, Suite 800, Chicago, Illinois must cease. We also may not operate a post-secondary educational institution at any other location in Illinois.

All records of the Associated Conservatory of Music, the American International Conservatory of Music, and the American Conservatory of Music are being turned over to the Illinois Board of Higher Education. Any questions about this notice should be directed to Marcia Langsjoen, Assistant Director of Academic Affairs for the Illinois Board of Higher Education. She may be reached at (217) 782-3632.

Until further Order of Court, no instruction or teaching of any kind will be permitted on the premises at 36 South Wabash, Suite 800, Chicago, Illinois.

Very truly yours,

Richard Schulze
Theodora Schulze
Otto Schulze

EXHIBIT C

TEXT OF LETTER TO ALL MEMBERS OF FACULTY AND ADMINISTRATION

Dear Faculty Member (or insert name):

Please be advised that by Order of the Circuit Court of Cook County the Associated Conservatory of Music located at 36 South Wabash, Suite 800, Chicago, Illinois has been closed. The Associated Conservatory of Music, the American International Conservatory of Music, the American Conservatory of Music, as well as the individuals, Theodora Schulze, Richard Schulze, and Otto Schulze, may not operate a post-secondary educational institution or award degrees in the State of Illinois. We may not incorporate a corporation or participate, either directly or indirectly, in the incorporation of any corporation established for the purpose of operating a post-secondary institution. We may not accept money for course credit, offer course credit, teach courses for course credit, hire people to teach courses for credit, award course credit, award academic degrees, or participate in the awarding of academic degrees, directly or indirectly.

In plain English, this means that all post-secondary or post-high school education at 36 South Wabash, Suite 800, Chicago, Illinois must cease. We also may not operate a post-secondary educational institution at any other location in Illinois.

All records of the Associated Conservatory of Music, the American International Conservatory of Music, and the American Conservatory of Music are being turned over to the Illinois Board of Higher Education. Any questions about this notice should be directed to Marcia Langsjoen, Assistant Director of Academic Affairs for the Illinois Board of Higher Education. She may be reached at (217) 782-3632.

Until further Order of Court, no instruction or teaching of any kind will be permitted on the premises at 36 South Wabash, Suite 800, Chicago, Illinois.

Very truly yours,

Richard Schulze
Theodora Schulze
Otto Schulze

EXHIBIT D

9203

ATTACHMENT 3

**IN THE CIRCUIT COURT OF COOK COUNTY, ILLINOIS
COUNTY DEPARTMENT - CHANCERY DIVISION**

PEOPLE OF THE STATE OF ILLINOIS)
ex rel. ILLINOIS BOARD OF HIGHER)
EDUCATION,)

Plaintiff,)

v.)

Conservatory Partners et al.,)

Defendants,)

Otto Schulze, Richard Schulze, and)
Theodora Schulze,)

Respondents.)

No. 96 CH 5246

Consolidated with:

No. 96 CH 5014

Honorable Dorothy Kirie Kinnaird
Judge Presiding

ENTERED
CLERK OF THE CIRCUIT COURT
AURELIA PUCINSKI

MAY - 4 1999

JUDGE DOROTHY KINNAIRD #276

DEPUTY CLERK

ORDER

This matter coming before the Court on Respondents' Motion for Stay of this Court's May 4, 1999 Order of Indirect Civil Contempt; counsel for the Plaintiffs being present; the Respondents each appearing pro se; and the Court being duly advised in the premises and considering that Respondents have:

1.) posted this Court's notice on the front door of the premises located at 36 S. Wabash St, Suite 800, Chicago, Illinois 60603, on May 4, 1999 in accordance with this Court's orders;

2.) delivered 50 copies of this Court's notice to the business office of the premises located at 36 S. Wabash St., Suite 800, Chicago, Illinois 60603 on May 4, 1999, in accordance with this Court's orders;

3.) locked the premises located at 36 S. Wabash St., Suite 800, Chicago, Illinois 60603, on May 4, 1999 in accordance with this Court's orders and have surrendered possession of all outstanding keys to the premises located at 36 S. Wabash St, Suite 800, Chicago, Illinois 60603 to this Court; with the exception of one #2 key in possession of the Dean, and one #3 key in possession of Linda Thomas.

IT IS HEREBY ORDERED:

1.) That portion of this Court's May 4, 1999 Order of Indirect Civil Contempt which orders

ATTACHMENT 3

the Respondents Otto, Richard and Theodora Schulze committed to the County Jail of Cook County is stayed until Friday May 7, 1999 at 3:30 p.m. subject to the following conditions:

- a.) The Respondents, Dr. Mary Ellen Newsom, Ms. Linda Thomas, and ^{Dr. Ziperzyn} ~~Mr. Saperum~~ may not enter the premises located at 36 S. Wabash St., Suite 800, Chicago, Illinois 60603 unless accompanied by a representative of the Illinois Attorney General's Office; no other individuals may enter the premises at any time, ^{with the exception of building personnel, but said personnel may not admit the Schulzes or others.}
 - b.) Respondents, Dr. Newsom, Ms. Thomas, and ^{Dr. Ziperzyn} ~~Mr. Saperum~~ may only enter the premises located at 36 S. Wabash St., Suite 800, Chicago, Illinois 60603 for a maximum of a five-hour period on May 5, 1999, May 6, 1999, and May 7, 1999 between the hours of ~~9:00 a.m. and 5:00 p.m.~~ ^{9:00 a.m. and 5:00 p.m., Noon-5 p.m., Noon-5 p.m. and 10:30 p.m.} These individuals may use the equipment located on the premises, but may not remove anything from the premises and may not conduct any business other than that necessary to comply with the Court's Order. ^{Respondents may remove on copies of documents and copies of letters / documents being prepared pursuant to this Court's orders. Respondents and above listed individuals are to leave personal effects such as briefcases at front with AG representative.}
- 2.) Respondents, and each of them, are ordered to appear before this Court on Friday May 7, 1999 at 3:30 p.m. for further proceedings.

(3) Respondents and their representatives are prohibited from issuing any letters, press releases or other written communications to students, faculty, administrative staff other than those set forth in the Court's Order of Civil Contempt entered May 4, 1999. Entered May 4, 1999

(4) Respondents are responsible for maintaining the notice posted pursuant to this order and to assure the notice remains posted.

(5) Any additional keys are to be surrendered to the Attorney General representative.


Honorable Dorothy Kinnaird

American Conservatory of Music

Est. 1886

History of Litigation to date

In 1991 the Conservatory, due to mismanagement, ran out of money and in April became subject to an eviction order. To keep the Conservatory open to the end of the semester they pledged all Conservatory assets, including the name American Conservatory of Music, to the Stevens Building Landlord. In June they defaulted. President Emeritus Leo Heim and his organization then leased the premises, equipment and name from the Landlord and the former corporation was dissolved in June, 1992. There was no interruption of classes, and a smooth transition into the 1991 summer term was made. In June 1991 the present management came in with substantial capital, formed a new corporation, and proceeded with the same name, same students, same faculty, same dean, same registrar, same president emeritus, same location, and same equipment. All arrangements were later ratified in the U.S. Bankruptcy Court

Soon there were contacts from the Illinois Board of Higher Education ("IBHE") claiming that because a new corporation had been formed the Conservatory must register with them. The Illinois statute says that institutions which predate the statute are "grandfathered out" under the statute. In order to register with IBHE, the Conservatory under the regulations would have had virtually to cease operations for a year and a half, and would have been obliged to designate itself as a new institution founded in 1991, not as the original institution of 1886. That is impossible. The Conservatory can never do that. Instead the Conservatory initiated a lawsuit against IBHE claiming exemption under the grandfather clause.

However, the Attorney General's Office immediately launched a series of injunctive actions which have had the ultimate effect of bringing the Conservatory's Illinois operations to a standstill pending final outcome of the appeals. Thus, on July 9, 1997, an injunction was entered to the effect that the American Conservatory of Music could not even use its own name. On December 11, 1997 an injunction was entered forbidding conferring of degrees but allowing award of course credits. On January 12, 1999 an injunction was entered forbidding award of post secondary course credits as well. The Conservatory is now in the appeals court moving for dissolution of the injunctions on grounds of what it considers its absolute claim of right. In this battle to the death the Conservatory will go to the mat.

The Conservatory has 100% of the law and 100% of the facts. However, that does not guarantee victory. Its recent move to effect a major institutional expansion into other states appears to be the most effective means to insure its ultimate survival.

Further details of this litigation may be had on request.

RECEIVED

MAY 18 1999

INDIANA COMMISSION ON
PROPRIETARY EDUCATION

American Conservatory of Music

4117 Wabash Avenue
Hammond, IN 46327
(800) 257-0207

ATTACHMENT 5

May 17, 1999

Mr. Phillip Roush
Indiana Commission on Proprietary Education
r. E-201
302 W. Washington St.
Indianapolis, IN 46204

Dear Mr. Roush:

Thank you for your courtesy and helpfulness on the telephone. My son Otto remembers having spoken with you some time ago. As we discussed, the American Conservatory of Music has recently registered as a Nevada corporation doing business in Hawaii. We plan to establish a campus location in Honolulu commencing in late August of this year. We wish also to establish a facility in Hammond, Indiana so that we may protect our students pending resolution of our regulatory dispute in Illinois.

Under this plan we would be adding Hammond to our authorized sites for issuance of the Form I-20 of the U.S. Immigration and Naturalization Service for international students. We have drawn many students from Asia and other foreign lands. Such students would add significantly to the local Indiana balance of payments surplus, as they would be making substantial expenditures for housing, transportation, foodstuffs, tuition, and luxuries.

The opportunity for Lake County musicians to supplement their income by faculty affiliation with a professional conservatory of first rank will have a favorable effect on the labor market there.

It is our impression that, owing to our certification in Hawaii, we have satisfied all regulatory requirements to open our campus operation in Indiana. We hope you will assist us in making that determination and in advising us as to any additional requirements which we may need to satisfy.

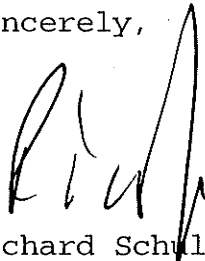
Some general information is enclosed which may serve to introduce the Conservatory and its current status.

Mr. Roush
May 17, 1999
Page 2

We are also planning to interface with other State and local agencies to determine other ways in which we may provide a positive presence. We will also be pursuing varying degrees of affiliation with the Greek Orthodox Churches and other sects, and plan to offer degrees in sacred music as well as in general music. We are not yet certain whether we should seek classification as a religious school.

I am presently working in our Chicago office, where both Otto and I can be reached at (312) 263-1923. Voice mail no.: (312) 263-1922. Since I have not yet perfected my appeals in connection with a proceeding in Florida (see enclosed description), I write this letter as an information gatherer only. It will be a pleasure to transmit to management any positive results of our communication.

Sincerely,

A handwritten signature in black ink, appearing to read 'Richard Schulze', with a stylized, elongated 'S' at the end.

Richard Schulze
Chairman Emeritus

Memo

from the office of
Theodora Schulze

July 23, 1999

To all faculty, students, and friends of the Conservatory:

We are relocating our headquarters campus to Hammond, Indiana, a nearby suburb of Chicago. Hammond is a quiet city, with a very low crime rate, where rents are much more economically priced than similar facilities in Chicago. Transportation into Chicago is very convenient and comfortable via a 40 minute train ride.

We have completed our legal research, which indicates that we are eligible to operate a post-secondary degree granting institution in Indiana. We have also provided a copy of this letter, together with additional information, to the agency in Indiana responsible for regulating higher education institutions. We are authorized to do business in Indiana under the name American Conservatory of Music.

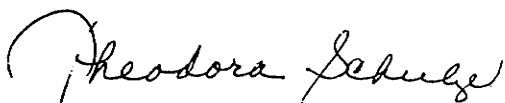
Regardless of the final outcome of our suit against the Illinois Board of Higher Education, it is now too late for us to include Chicago in any definite future planning. When we eventually win the Illinois case, the Conservatory will resume operations in Illinois in such manner as seems advisable at that time.

Please call us for an appointment as soon as possible. We can assist you in your personal planning. Feel free to call us at the Chicago office at (312) 263-1923. It is still possible to visit with you at our office in Chicago at 36 S. Wabash Avenue, although we will provide no instruction of any kind there until the Illinois litigation is concluded.

At the time we meet with you in Indiana, we may safely refer to ourselves as the American Conservatory of Music. That is because Illinois loses its jurisdiction at its border, and can no longer interfere with us while we are in the State of Indiana.

Thank you for your support during this time of challenge.

Sincerely,



Theodora Schulze

American Conservatory of Music

Suite 1280
999 Eighteenth Street
Denver, CO 80202
Tel: (800) 463-7147 Fax: (520) 244-8880

August 3, 1999

Hon. Phillip H. Roush, Commissioner
C.O.P.E., r. E201
302 W. Washington St.
Indianapolis, IN 46204-2767

Dear Mr. Roush:

The Conservatory is continuing with its plans to establish a presence in Indiana commencing with the 1999 Fall Semester.

We are currently continuing our selection process for location in or near Hammond.

Please find enclosed the following:

- a.) A draft catalog. (This is subject to final revisions.)
- b.) A recent newsletter.
- c.) Our most recent filing with the Indiana Secretary of State.
- d.) Our most recent filing with the Hawaii Secretary of State.

Note that the Conservatory has been approved for operation in Hawaii pursuant to the provisions of HI ST. 302A-101 and expects to commence activities there by the 1999 Fall Semester.

The Conservatory is being operated by a domestic Indiana nonprofit corporation which has adopted Indiana 23-13-6-1 et seq. in the management of its affairs. We are affiliated with the St. Demetrios Greek Orthodox Church in Hammond, Indiana. The affairs of the Conservatory are governed by the canon law, doctrines,

RECEIVED
JUL 13 1999
INDIANA COMMISSION ON
PROPRIETARY EDUCATION

Hon, Phillip H. Roush
August 3, 1999
Page 2

disciplines, traditions, worship, and unity of the Eastern Orthodox Church in general and more specifically of the Monastic Community of the Archangel Michael in Belize, pursuant to the aforesaid Indiana 23-13-6-1.

As a religious institution of higher learning having no proprietary purpose, and subscribing to the aforesaid Indiana 23-13-6-1 in the management of its affairs, it is our impression from our reading of the relevant Indiana statutes that we would be clear to operate in a manner consistent with the curricula set forth in our draft catalog. We would be grateful if you would advise us should there be any other requirements or procedures of which we might be unaware in our continuing work to strengthen our institution.

Sincerely,

A handwritten signature in cursive script, appearing to read "Otto Schulze".

Otto Schulze
Chairman

ATTACHMENT 8

From: Roush, Phillip
Sent: Wednesday, September 04, 2002 11:02 AM
To: 'pmassey@'
Subject: American Conservatory of Music

Your request for information to the Indiana Commission on Higher Education regarding the American Conservatory of Music, Hammond, Indiana was referred to this agency for formal reply.

The American Conservatory of Music (AMC) is not subject to Indiana regulation as it is being operated by a domestic Indiana non-profit corporation which has adopted the Indiana Code (IC) 23-13-6-1 et seq in the management of its affairs. It is affiliated with the St. Demetrios Greek Orthodox Church in Hammond, Indiana, and the affairs of the Conservatory are governed by canon law, doctrines, disciplines, traditions, worship, and unity of the Eastern Orthodox Church in general and more specifically of the Monastic Community of the Archangel Michael in Belize, pursuant to the IC 23-13-6-1 et seq.

The State of Indiana recognizes the distinct separation of Church and State; therefore, Bible colleges, schools, etc., are not subject to our higher education laws and regulations.

This commission is not aware of any recent educational evaluation or assessment of the AMC programs. Prior to AMC relocating in Indiana, the school did hold accreditation with the National Association of the Schools of Music, but it is our understanding that the accreditation was withdrawn prior to their leaving Illinois.

If you need additional information, please feel free to contact me.

Phillip H. Roush
Commissioner
Indiana Commission on Proprietary Education

ATTACHMENT 9



STATE OF INDIANA

COMMISSION ON
PROPRIETARY EDUCATION

Jeff Weber, Commissioner

302 West Washington Street
Room E201Indianapolis, Indiana 46204-2767
<http://www.in.gov/cope>

January 10, 2007

CERTIFIED MAIL

Mr. Otto Schulze, Chairman
American Conservatory of Music
252 Wildwood Rd
Hammond, IN 46324

RECEIVED

FEB 16 2007

INDIANA COMMISSION ON
PROPRIETARY EDUCATION

Dear Mr. Schulze:

The Indiana Commission on Proprietary Education regulates compliance with the Indiana Code (IC) 20-1-19 et seq. In order for the Commission staff to determine whether or not the current operation of your institution or the proposed training activities should be regulated by the Indiana Commission on Proprietary Education, it needs to be provided specific information.

Please complete this form and return it to the commission by February 9, 2007. The commission realizes that you may have to speculate in answering some of the questions.

QUESTIONNAIRE

1. Briefly describe the training and activities currently being offered, or which are to be offered at your institution.

Religious Educational Institution
and Music Conservatory

2. Date training began or will begin.

June 1, 1999

3. List of subjects taught or which will be taught.

Theology, Liberal Arts

4. Type of courses offered or which will be taught.

Resident ☒ Distance Education ☐ Both ☐

5. Length of the courses offered or which are to be offered:

Undergraduate and Graduate

ATTACHMENT 10

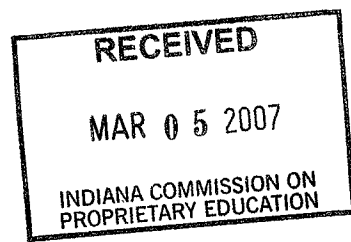
6. Estimated percentage of students enrolled for motivational purposes.
100%
7. Estimated percentage of students enrolled for reasons of seeking gainful employment.
0%
8. Average number of students enrolled or who will be enrolled.
25
9. Give breakdown of the costs (tuition, fees, tools, kits, etc.) for the courses offered or that are to be offered.
\$ 9,000 / semester
10. Who will pay for the training? (Please be specific)
Student only ☒ Employer ☐ JTPA ☐ Other Scholarship
11. Please describe the facility that is used or will be used, to conduct the training.
Classrooms, Church Facilities
12. List name (s) and owner (s) of the institution, and state if it is a franchise.
The Orthodox Monastery of St. Michael the Archangel in Belize
13. Name and title of person preparing this form.
Otto Schulze, Chairman Date 2-16-2007
14. Please give a telephone number where you may be contacted.
219-931-6000
15. Please submit copies of pamphlets, brochures, contracts, and advertisements used by the institution. To be submitted under separate cover by February 21, 2007.
- If you need any assistance in completing this form, please contact the Commission.

Sincerely,

K. Robertson

Kyle Robertson
Accreditation Coordinator

This questionnaire does not constitute acceptance on the part of the Board of Trustees of the American Conservatory of Music, the American ~~Conservatory~~ Conservatory of Music, the Orthodox Church of Belize, the Greek Orthodox Monastery of St. Michael the Archangel, or any of its agents, members, officers, or Trustees of any jurisdictional or regulatory relationship with the Indiana Commission on Proprietary Education. The American Conservatory of Music is not a "Postsecondary Proprietary Educational Institution" because it is a religious institution.

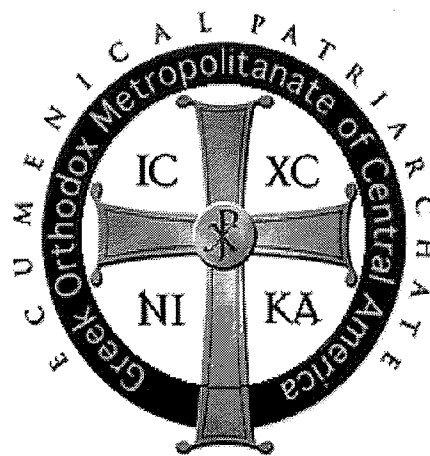


American Conservatory of Music

Bulletin

2006-2007

Orthodox Church of Belize



Supplement

American Conservatory of Music

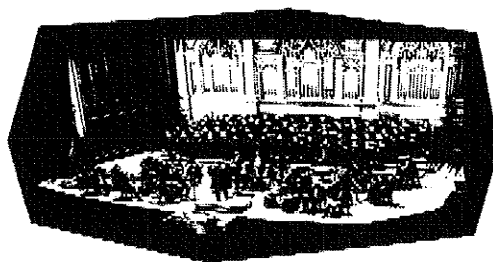
Course Catalog



Academic and Financial Information

TABLE OF CONTENTS

<i>Description</i>	<i>Page</i>
Message From the President	3
Mission	4
Notable Comments	6
Notable Alumni	6
History	10
About the Artistic Directors of the Conservatory	15
Requirements for Degree and Diploma Programs	21
Admissions	24
Academic Regulations	27
Financial Policies	29
Financial Assistance	30
Undergraduate Degree Curricula	31
Graduate Degree Curricula	38
Curricula for Diplomas	40
Course Descriptions	41



American Conservatory of Music

A message from the President . . .

The American Conservatory of Music, from its founding in 1886, has reflected the high moral ideals and demanding educational standards of John J. Hattstaedt, a sensitive and discerning pedagogue whose family provided the guiding force behind the Conservatory for many decades. The affairs of the Conservatory are governed by the canon law, doctrine, disciplines, tradition, worship, and unity of the Eastern Orthodox Church and is an Indiana Non-profit Religious Corporation formed in association with the Monastic Community of the Archangel Michael in Belize, Central America.

The Conservatory grew rapidly and became the nation's largest independent conservatory. It has achieved world wide recognition for its strong contributions to music education through training of outstanding artists and educators.

Faculty personnel and graduates have performed with the Metropolitan and Lyric Opera Companies, the Chicago Symphony Orchestra, the Grant Park Orchestra, the Chicago Symphony Chorus, The Telemann Society, and other prestigious ensembles in America, Europe, the Orient, and throughout the world.

The Conservatory offers the degrees of Associate of Music (Mus.A.), Bachelor of Music (Mus.B.), Master of Music (Mus.M.), Doctor of Musical Arts (D.M.A.), Doctor of Philosophy (Ph.D.), and Doctor of Music (Mus.D.), in all the relevant musical disciplines, as well as in Sacred Music, and is constantly enlarging its educational horizons. Our curriculum has expanded in recent years to include Computer assisted Composition, as well as Recording Technology, so as to remain relevant to all aspects of musical life at the best artistic standards.

At the Conservatory, individual attention is given. In this manner the Conservatory seeks to encourage and develop to a maximum degree the unique creative potential of each student. The Conservatory's highest commitment is to take music one step further, by developing techniques for creation of new audiences as well as by encouraging distinctive personal styles in performance and composition. The traditions at the Conservatory encompass diverse cultures, uniting many customs and practices.

The Conservatory sees music as one of the basic pillars of civilization and seeks to bring the beauty of music as a ministry of God to each and every life both in and out of the Church.

Sincerely,

Theodora Schulze
President

Mission of the American Conservatory of Music . . .

To foster the development of the Fine Arts and in particular the art of music.

To establish and maintain an institution for preserving and advancing learning, for discovering and encouraging talent, for cultivating appreciation, and, in general, for educating and instructing in all the branches of music, law, and theology as an art and as a science.

To establish, maintain, and offer to students a curriculum and course of instruction dealing thoroughly with the history, science, aesthetics, arts, and techniques of music in accordance with the best contemporary standards.

To educate music teachers; to train concert and professional musicians; to cultivate music criticism, taste, and appreciation; to discipline in the liberal and fine arts related to music, particularly the dramatic arts, choreography and the dance; to encourage the composition and creation of works of music.

To sponsor and encourage advanced research in all the branches of music and to provide facilities therefor; to provide scholarships and fellowships for deserving students of music.

To cooperate and participate in projects for the advancement of the public appreciation and understanding of music.

To establish, maintain, and offer to students a curriculum and course of instruction dealing thoroughly with Orthodox Christian Theology, Ministry, a concentration in Music Ministry and specifically Church Music; both, Western and Eastern, and Bible Study in accordance with the Word of God, as revealed in the life and ministry of Jesus Christ.

To sponsor and encourage research in all the aspects of comparative religion with a view toward equipping the student for effective Christian mission work, and to provide facilities therefor; to provide scholarships and fellowships for deserving students of Divinity.

To establish, maintain, and offer to students a curriculum and course of instruction dealing thoroughly with General and Ecclesiastical Law in accordance with the Word of God, as revealed in the life and ministry of Jesus Christ.

To sponsor and encourage research in all the aspects of comparative law with a view toward equipping the student for the effective practice of law within and without the Orthodox Church, and to provide facilities therefor; to provide scholarships and fellowships for deserving students of Law.

To grant certificates in Basic Musicianship and Basic Ministry.

To grant all levels of academic degrees in both the undergraduate and graduate levels in Music, Elocution, Law, and Theology.

Mission Statement Continued . . .

To grant Diplomas in Artistry of Music, Pedagogy of Music/Theology, and Children's Ministry.

To establish, maintain, and offer to students a curriculum and course of instruction dealing thoroughly with elocutionary art and form.

To grant certificates in elocution.

To grant Diplomas in elocution.

To acquire, own, use, and dispose of all form of property insofar as expedient for the accomplishment of the aforesaid purposes, and to accept any and all contributions, gifts, bequests, devises, or other donations which may be made to the corporation.

The affairs of The American Conservatory of Music are governed by the canon law, doctrine, disciplines, tradition, worship, and unity of the Eastern Orthodox Church and is a Indiana Non-profit Religious Corporation formed in association with the Monastic community of the Archangel Michael.



Otto F. Hattstaedt was a step brother to John J. Hattstaedt. John J. Hattstaedt was born December 29, 1851, in Monroe, Michigan, a son of George Wilhelm Christoph Hattstaedt and Anna Marie Schmid. Anna Marie Schmid, the daughter of Rev. Friedrich and Katharina Schmid, was one of two siblings and on March 2, 1861 passed this life into the next. On November 20, 1861, George Hattstaedt, John J.'s father, married Louise Baehr Gaussmann, who was herself born May 5, 1820, in Detmold, Lippe, Germany. Louise brought two children to the marriage--Virginia Baehr and William Baehr..

George Wilhelm Christoph Hattstaedt was apprenticed as a brassmaker in Fuerth, was christened on Septemer 3, 1811. He did well, but began to associate with Christian brethren, and responded to two pastors recruiting people to serve the church in America. He received initial instruction and in 1841 was sent to the missionary seminary in Dresden, where he spent two years. He received training in practical theology from Loehe for another half year and was sent to America in April 1844. In August 1844 he became pastor of Trinity Lutheran Congregation in Monroe, MI. Ordained and inducted into his office by pastors Schmid and Cronenwett. John J.'s father passed this life into the next on March 22, 1884, in Monroe, Michigan.

Based on this religious legacy, John J. Hattstaedt established the American Conservatory of Music on June 16, 1886. John J. married Kate May Castle on December 27, 1882. The marriage resulted in two siblings, John Robert (the 3rd President of the American Conservatory of Music), and Louise Annie. John J. passed this life into the next on November 30, 1931. John R. Hattstaedt went to Princeton, married Maren G. Johansen on July 18, 1930; had two children; was married a second time to Ethel Beck on September 29, 1956.



A Reprint from the Musical Courier, June 1, 1929 . . .

“American Conservatory of Music, Chicago, Completes Forty-three Years of Service”

[illegible][illegible][illegible][illegible]

אנחנו רוצים להודיע לך כי אתה נמצא בדף זה, ואתה יכול להשתמש בכל המידע המוצג כאן. אתה יכול גם להשתמש בכל המידע המוצג כאן, ואתה יכול להשתמש בכל המידע המוצג כאן.

[illegible][illegible][illegible][illegible][illegible]

אנחנו רוצים להודיע לך כי אתה נמצא בדף זה בגלל שיש לך זכויות מסוימות בדף זה. אתה יכול לראות את כל הזכויות שלך בדף זה. אתה יכול גם לשתף את הדף עם חברים או עם כל מי שאתה רוצה. אתה יכול גם להודיע לנו על שגיאות בדף זה. אתה יכול גם להודיע לנו על שגיאות בדף זה.

הרבה פעמים נשאלנו: מה זה אומר להיות חכם? האם זה פירושו לדעת הרבה יותר מרוב האנשים? האם זה פירושו להיות מסוגל לראות את המציאות כפי שהיא באמת? או אולי זה פירושו להיות מסוגל לנהל את חיינו בצורה הטובה ביותר? בפרק זה ננסה להבהיר את המושגים הללו, ונראה כי התשובה היא: להיות חכם זה להיות מסוגל לראות את המציאות כפי שהיא באמת, ולנהל את חיינו בצורה הטובה ביותר.

THE AMERICAN CONSERVATORY OF MUSIC

BACKGROUND

The American Conservatory of Music was founded in 1886 by John J. Hattstaedt, a brilliant educator whose ideals and energy quickly brought the Conservatory from a modest beginning to one of the largest music schools in the United States. Upon his death in 1931, Karleton Hackett, a prominent voice teacher and music critic, who had joined the faculty in 1896, assumed the presidency. He was succeeded in 1935 by John Robert Hattstaedt, the son of the founder, under whose direction the institution attained further growth. Mr. Hattstaedt piloted the Conservatory through the difficult years of World War II and the postwar influx of students with benefits from the Veterans Administration. His sound financial management and careful planning enabled the Conservatory to buy the Lakeview Building a few years after his retirement in 1971. Mr. Hattstaedt's successor in the office of president was Leo Edward Heim, who had served as Dean and as teacher of piano. Mr. Heim and the Board of Trustees planned the purchase of the Lakeview Building at 116 South Michigan Avenue, a location in the Chicago Loop Business District, the remodeling of the Conservatory's floors, and the move from the Fine Arts Building located at 410 South Michigan Avenue.

Mr. Heim's successor in the office of president was Charles Moore, beginning in 1981, a pianist, who also served as Dean of the Conservatory. During the presidencies of Heim and Moore, the Conservatory's plan was to occupy part of the building and derive income from renting the remainder as office space, but by 1983, it was evident that the plan had failed. At that time, the Conservatory occupied 25,000 square feet on 4 1/2 floors, with 125 faculty members and 250 full-time and 800 part-time students. The Conservatory sold the building to developer Horwitz-Matthews, which launched its own \$4.5 million renovation. The Conservatory continued to occupy the building after the sale as a lease-hold tenant. Relations between developer Horwitz-Matthews and the Conservatory, however, soured rapidly over a three year period. The Building had sapped the funds of the Conservatory to such an extent that the Endowment Fund was gone, and operating funds were in short supply.

THE AMERICAN CONSERVATORY OF MUSIC ENTERS CHAPTER 11

When the American Conservatory of Music entered Chapter 11 bankruptcy proceedings in January, 1986, admirers across the country lamented the fate of an institution that had flourished in Chicago for 100 years, garnering an international reputation along the way. It seemed that the oldest and one of the most illustrious music schools in Chicago had breathed its last. At the time, no one dared predict that the Conservatory would emerge fourteen months later, victorious, and still in operation, but that is exactly what happened. In February of 1986, Mr. Moore resigned the presidency, and an MBA graduate, Vernon Nelson assumed the role of interim president in order to pilot the Conservatory out of Chapter 11. It was the generous donation of Henry Regnery, who assumed the presidency in 1988 that enabled the Conservatory to exit the Chapter Eleven proceeding. But the Conservatory suffered more and more financial problems through the early 90s. It was then that President Emeritii Heim and Regnery approached Richard Schulze, a man whom they knew had saved the Carnegie Hall Building from destruction by his feasibility study and operating plan, which had been handed over to Isaac Stern.

Like a cat given another of its proverbial nine lives, the embattled American Conservatory of Music struggled to life yet one more time. In June, 1991, the Conservatory changed its corporate legal entity in order to escape from criminal mismanagement and to stop misappropriation of its endowment. The old entity, which was no longer connected with the Conservatory, was put into a Chapter Seven bankruptcy proceeding in order to settle its outstanding debts incurred by two years of mismanagement. This bankruptcy proceeding did not affect the operation of the Conservatory, because its assets and accreditation were transferred to its new entity long before the bankruptcy case was filed. Moreover, the Conservatory never missed a hemi-demi-semi-quaver and all classes continued to be given on schedule with the same Dean, the same faculty, the same students, the same accreditation, and the same Registrar. Ultimately, friends of the Conservatory settled all the affairs of the bankruptcy action involving the old entity to the satisfaction of its creditors and then the old entity was dissolved. The Courts in the United States have ruled that changes of entity do not cause any discontinuity of institutional identity or operation. They have ruled that schools undergoing identical circumstances are still the same educational institution.

FFF FFF FFFFFF FFF

Beginning with the latter part of the year 1992, the Conservatory was looking for funding sources from the Illinois Board of Higher Education. Responding to this inquiry, they made an attempt to assert licensing jurisdiction over the Conservatory in such manner that the Conservatory would lose control over its curricula, its tuition policy, and its governing structure. The Conservatory resisted such assertions by maintaining correctly that it is a pre-1945 university that was in operation on the date that the Illinois Private College Act was enacted, and that it was also in operation in 1961, when the Illinois Academic Degree Act was enacted. Dialogue continued over the next 4 years between attorneys for the Conservatory and attorneys for the Illinois Board of Higher Education. When the Conservatory was informed that the Illinois Board of Higher Education was planning to shut down the operations of the Conservatory without notice, the Conservatory filed a multi-count law suit for declaratory judgment against the Illinois Board of Higher Education.

At this time, unbeknownst to the Illinois Board of Higher Education, the Orthodox Church of Belize contacted the Conservatory and offered its assistance and provided its resources to permit the Conservatory to incorporate under its ecclesiastical charter in the Country of Belize, thus ensuring the ongoing viable continuity of the American Conservatory of Music. Belizean legal counsel, hired by the Orthodox Church, informed the Church that had it not stepped in at the time it did, the Conservatory would have been permanently shut down, and illegally so, in violation of the principles of Judicial Comity, since the adjudication of its Institutional continuity was ratified by the United States Federal Court in the year 1993. The Illinois government took unfair advantage of the Conservatory's financial inability to hire one of the very best law firms in Chicago. The Illinois courts also failed to follow its own legal precedent of many years standing that recognizes the fact that the Conservatory enjoys institutional continuity dating back to its founding year of 1886, despite change of operating entity. Therefore, because the Illinois Court decisions did not follow proper legal authority, its orders are void and nugatory. At around this time, the Church decided that the United States operations of the Conservatory should be moved to the State of Indiana. This enabled the Conservatory to receive Federal Tax Exemption, and a legitimate corporate charter for legal operations in the State of Indiana under its Belizean charter. The Belizean government approved operations of the Conservatory in the latter part of the year 1998, and recognized its 19th century status as a university/college in operation since 1886.

FFFFFFFF FFFFF FFFFF FFFFF FFFFF FFFFF FFFFF FFFFF FFFFF FFFFF

Otto and Theodora Schulze are the Music Directors of The Telemann Society, an internationally recognized broadcasting and recording organization. Their tenure as directors of the American Conservatory of Music has ushered in a new era of prominence for this more than a century old institution.

Among the more than 40 recordings produced by The Telemann Society are the only professional recording of Handel's complete Watermusic to be produced in the United States, three volumes of the popular "English Country Dancing Master" series, Telemann's Don Quixote Suite, the Handel Dettingen Te Deum, the Bird Fancier's Delight, and many other favorites.

This new combination of academic excellence at the Conservatory, coordinated with the high professional standing of The Telemann Society in the electronic media, has created enhanced educational opportunities and professional outlets for musically gifted faculty and students not otherwise generally available.



American Conservatory of Music

Management

Theodora Schulze, President of the Conservatory, together with her husband Richard Schulze, Chairman Emeritus of the Conservatory, are Music Directors of The Telemann Society. They are joined by their son Otto Schulze. This represents a powerful affiliation for the Conservatory. Some details of Telemann Society activities are given below.

The Telemann Society

The first major recording by The Telemann Society was The English Country Dancing Master. This release elicited unanimous rave reviews in the international critical press. Since that time many additional recordings have been produced for release on Nonesuch, Vox/Turnabout, Counterpoint-Esoteric, and other recognized record labels.

The Society's weekly FM radio show has often been heard over the facilities of National Public Radio and good music FM stations in major cities.

Its live concerts have included Carnegie Hall and Town Hall, New York; Jordan Hall, Boston; and the Busch-Reisinger Museum at Harvard University.

As founders of the Carnegie Hall Fund the Schulzes wrote the Feasibility Study and Operating Plan for the Isaac Stern Citizens Committee to Save Carnegie Hall. Later they recovered the historical remains of Theodore Thomas from his former summer home in the White Mountains of New Hampshire and saw to their transfer to the archive of the Chicago Symphony Orchestra.

SOME CRITICAL COMMENTS...

"—Fresh enthusiasm in the performance—"
—THE GRAMOPHONE, LONDON

"—perky, cool, charming, and highly diverting—"
—THE NEW YORK TIMES

"—excellent performances and skillful editing—"
—AUDIO & RECORD REVIEW, LONDON

"—the charm of a rustic celebration—"
—THE NEW YORK TIMES

"—the performances are adroit and polished—"
—DAVID RANDOLPH
HIFI/STEREO REVIEW

"—enough glory spread around for everyone concerned—"
—THE CHRISTIAN SCIENCE MONITOR

"—perfectly shaped miniatures with a haunting modal ring—extraordinarily beautiful—"
—THE NEW YORK TIMES

"—cheerful, buoyant performances—"
—THE GRAMOPHONE, LONDON

"—stylistically right and full of spirit—"
—THE NEW YORK TIMES

"—a release of great documentary significance—"
—THE AMERICAN RECORD GUIDE

"—the music—rhythmic, simple, and tuneful—is wonderful for children—"
—McCALL'S

"—nicely documented and programmed—"
—BILLBOARD

"—a product of much earnestness and imagination—"
—THE AMERICAN RECORD GUIDE

"—the compositions are utterly charming—of captivating quality—"
—HIFI/STEREO REVIEW

"—a freeing glee—"
—ATLANTIC MONTHLY

"—Singers and instrumentalists sound lively and on their toes—"
—THE GRAMOPHONE, LONDON

The Telemann Society
in residence at the
**American Conservatory
of Music**
Chicago Campus

PPPPPPP IP PPPPPPPP PPP

The Telemann Society stands for something new, exciting, and positively unique. The success of the Society in spreading its message throughout the free world is entirely out of proportion with the minuscule voice it has had available. What is unique about The Telemann Society? What makes its performances so appealing to such a widely varied group of people? Perrhythmic Integration, that's what.

Perrhythmic Integration is a dramatically new technique of The Telemann Society. Providing a magic golden key that unlocks many of the secrets of musical performance and composition, Telemann Society performances often do not conform to "established norms". Therefor, many traditionally trained musical professionals and their disciples take deep exception to the principles of Perrhythmic Integration. Some are positively incensed by its more radical departures, and will go to extreme lengths to oppose the progress of The Telemann Society.

But lay people, unencumbered by outmoded traditions, enjoy the performances of The Telemann Society. Many who have never had any real contact with "classical music", upon exposure to The Telemann Society, have found themselves suddenly converted to Handel and Telemann fans. And especially they have learned to love 16th- and 17th-century English dances as arranged and orchestrated by Richard Schulze along the guidelines uniquely defined by Perrhythmic Integration.

What is Perrhythmic Integration?

Every piece of music consists of one or more strands of melody, in sequences and in simultaneous combinations. Perrhythmic Integration Says that each of these strands of melody should be so articulated or enunciated as to enhance its natural poetic rhythm, and if this is done the entire performance will gain a sparkle and a transparent beauty which will appeal to a wide audience of the musically innocent and unprejudiced.

Although the concept sounds simple, as with the calculus, Mendel's laws of genetic succession, constitutional republican government, and other well known principles, the concept may be simple but the detailed working out requires considerable knowledge and common sense.

The Telemann Society, in discovering and developing the principle of Perrhythmic Integration, has taken bits of knowledge already known in the recent past, combined them with other bits of knowledge documented from the more distant past, and has created from them a comprehensive theory which provides a breathtakingly effective tool for the creation and performance of music with deep meaning for all who hear it.

.. p. l...

Among the Conservatory's many assets is its location close to Chicago's world famous Loop. Students enjoy all advantages of the city's musical and artistic resources, just minutes from the school's front door. The Conservatory is within a short train ride from Orchestra Hall, home of the Chicago Symphony Orchestra, and the Civic Opera House, home of the Chicago Lyric Opera. The Auditorium Theatre, Goodman Theatre, and the Art Institute are all within short walking distance of Orchestra Hall. Minutes away from that are the city's impressive array of museums and libraries, and its burgeoning gallery and theatre districts.

The Conservatory's midwest campus is housed within the Chicago Metropolitan Area in Hammond, Indiana. Its classroom, studio and practice room facilities provide a unique setting for academic, creative and musical development. The Robert R. McCormick Library at the Conservatory includes a comprehensive collection of books on music, reference works, scores, periodicals, and many recordings and video materials. Listening and work stations are available to reinforce music skills through computer assisted instruction. The nearby Newberry Library, Chicago Public Library and several university libraries provide a vast supplement to the Conservatory's holdings. Indiana University, just minutes from the Conservatory, holds one of the nation's largest music collections, fit for any intensified research requirements in music.

Metropolitan Chicago's extensive public transportation system provides convenient and inexpensive travel to the city's many communities and its wide variety of housing alternatives. For female students interested in dormitory living, the Conservatory maintains **affiliations with the Three Arts Club, a residence on the city's Gold Coast** for women studying in the arts. Most students prefer to live in apartments within easy commuting distance. Many find roommates with whom to share expenses after meeting other students and getting to know their way around the city. Living expenses in Northwest Indiana are very reasonable.

With Many Performance Opportunities . . .

Performance is the principal goal of most students at the American Conservatory of Music, and opportunities are plentiful. Participation in ensembles, a requirement of all degree programs, provides students with the extensive training and experience which prepares them to compete for performance opportunities. The Conservatory's performance facilities are in constant use with a concert calendar filled with student and faculty recitals.

In addition to performing in Conservatory ensembles, some Conservatory students, by audition, play in the Chicago Civic Orchestra, the training orchestra of the Chicago Symphony. Students are frequently sought to play at events throughout the Chicago area. The American Conservatory has a full schedule of faculty and guest artist recitals which provide students many opportunities to hear and meet leading artists. Students attend all Conservatory sponsored recitals.

And a Thoughtful Curriculum . . .

Undergraduate and graduate programs have been designed as intensive and comprehensive preparation for an artistic life in music. Major concentrations include piano, voice, orchestral instruments, harpsichord, guitar, theory and composition. Students may focus on either classical, jazz and/or commercial studies.

Student Code of Conduct . . .

Students are taught about the Code of Conduct that enhances their health and well-being. This homiletic is preached to enhance the quality of student life. Students are encouraged to adopt and continue a rich prayer life. The Code is set forth here is based on the ten commandments and canon law.



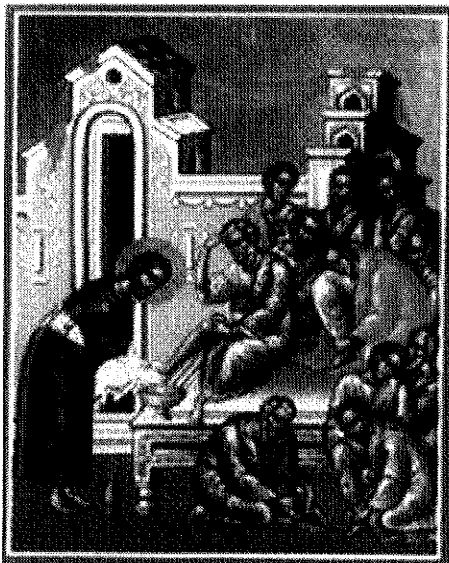
The American Conservatory of Music UNIQUE IN THE WORLD OF MUSIC EDUCATION...

The American Conservatory of Music has earned a reputation as one of the world's leading centers for performance education. The Conservatory's high standards for creative growth and artistic excellence were established by founder John J. Hattstaedt and have been maintained since 1886.

Mr. Hattstaedt's faculty appointments included many world renowned musicians. A large number of early faculty received acclaim for performances with the Chicago Orchestra, which was founded and conducted by Theodore Thomas and later renamed the Chicago Symphony Orchestra. Among the leading artists who served on the Conservatory's faculty were composer and theorist Adolf Weidig, cellist Jan Kalas, organist Wilhelm Middleschulte and soprano Ragna Linne. The tradition continues today. The Conservatory faculty is composed of many prominent musical artists who are active not only on the concert stage but also in all aspects of electronic media.

In an age of mass education, the Conservatory remains committed to providing students with personalized preparation for the challenges of an artistic career in music. Small class size, private studio instruction and frequent interaction between students and faculty create an atmosphere of excitement and intimacy that has proven to be a successful training ground for performing artists.

The effectiveness of musical training at the Conservatory is reflected in the achievements of its alumni. American Conservatory graduates have been and continue to be a strong presence on the world's stages, in orchestras, opera companies, ensembles and educational institutions. Many have won awards or acclaim for their artistry and accomplishments. Five alumni are Pulitzer Prize recipients.



REQUIREMENTS OF DEGREE AND DIPLOMA PROGRAMS

Requirements in addition to those found in the specific curricula are as follows:

Major Study

Candidates prepare for examination in their majors through private instruction with artist teachers.

Studies Other than the Major

All other studies are normally billed at class rates. However, any course may be taken by private instruction.

Recital Requirements

Candidates for diplomas and degrees in performance must demonstrate proficiency in their applied area by performing recitals. Undergraduates present a recital in the junior year and in the senior year. Candidates for graduate degrees or diplomas present a recital each semester. Approximately half of all recitals should be solo recitals and the remainder should be ensemble recitals. Undergraduates will have jury examinations in those semesters in which they are not presenting recitals.

All candidates are required to demonstrate ability in ensemble performance suitable to the particular degree or diploma for which they are to be examined. Composition majors present recitals of their own works. Theory majors present lecture recitals or tape recorded broadcast-type narrations, together with written analyses and commentaries on their findings or professional opinions.

Comprehensive Examinations

Prior to receipt of any degree, students take a written comprehensive examination covering music theory and history as necessary tools for a practicing professional musician.

Writing Requirement

In connection with required course No. 428, Independent Study, candidates for the Mus.B. write an essay having a length of at least five double spaced pages, on a topic selected by the candidate and agreed by the instructor.

In connection with required course No. 523, Introduction to Research, candidates for the Mus.M. write an essay having a length of at least fifteen double spaced pages, on a topic selected by the candidate and agreed by the instructor. The masters degree essay should be in the form of a scholarly paper.

In connection with required courses No. 627, 628, 727, and 728, Doctoral Research, doctoral candidates write an essay having a length of at least thirty double spaced pages, on a topic selected by the candidate and agreed by the instructor. The doctoral essay should qualify as a feature article on a topic related to the major which would be considered worthy of publication in a prestigious music journal or newspaper.

Final Oral Examination for the Doctorate

Upon completion of all course work, recitals, and essay, candidates take a final oral examination. The examination will include topics from the doctoral Essay, although the questions are intended to cover a wide range of topics. The Examining Committee consists of the student's major instructor and other interested and/or assigned faculty.

Diploma Programs

The Honors Certificate and the Artist Diploma are intended only for those who aspire to, and who exhibit talent and capacity for, a significant soloist career. Such a career may be expressed through representation by a major international concert bureau, through extensive media exposure via commercial recordings and/or music videos, and/or through an intense professional activity in a particular geographic region.

Recital and performance requirements for the Diploma programs are generally more intense than those for the degree programs.

Available majors in the Honors Certificate and Artist Diploma programs are restricted to those for which there exists a suitable and sufficiently extensive repertory. Composition and theory are not considered appropriate majors for these programs.

Diploma programs do not include the more extensive academic requirements associated with the degree curricula. A diploma from the Conservatory should therefore not be construed to constitute a degree.

Artistic Achievement

Each candidate who seeks to graduate from the Conservatory will be expected to pursue the highest standards of achievement of which he or she is capable. Thus there is no uniform standard, and highly gifted candidates may not rest on their laurels. In addition to that relative standard, in order to qualify for any degree or diploma each candidate must demonstrate ability to participate in the field of music at an artistic level. Candidates for diplomas and graduate degrees must exhibit distinctly superior artistic qualifications.

Grade Requirements for Degrees

A minimum grade of A minus is required in the major. A minimum grade of B is required in all other course work. Lower grades will not be credited toward any degree.

Grade Requirements for Advanced Diplomas

A grade of A is required in the major. A minimum grade of B minus is required in all other course work. Lower grades will not be credited toward any diploma.

Transfer Students: Minimum Residency

To receive a degree or diploma from The American Conservatory, a transfer student must complete a minimum of thirty semester hours of study at the Conservatory.

Nature of Degrees

The Conservatory offers religious and liberal arts degrees in music. The degrees and diplomas offered by the Conservatory are avocational in nature, not akin to an engineering degree, a medical degree, or a law degree.

Study in Conducting at the Conservatory

The Conservatory offers the degrees Master of Music in Performance and Doctor of Musical Arts in Performance with concentration in conducting. The curriculum is limited to a small number so that each may have ample time in actual experience before an orchestra and/or choir. Those able to show a realistic hope for artistry may be accepted. Criteria include musical maturity sufficient to frame well conceived interpretations, physical appearance and personal bearing required for a convincing podium presence, interpersonal skills necessary for leadership success on and off the podium, and musical knowledge and intellectual curiosity ample to support a credible level of artistic authority. Ethnic background and gender are not factors in the selection process. The conducting program includes choral and orchestral conducting for both "classical" and "commercial" music. Instruction includes conducting before live audiences, in recording sessions, and in video shoots.

Large ensemble Work

Because the student body is not of large size, the Conservatory does not attempt to maintain a regular student orchestra, but rather focuses on specific instruction in orchestral and choral topics, and supplements this instruction with frequent special orchestral and choral projects. The orchestra for such projects consists of advanced students, faculty members, and freelance musicians engaged for the project. In this way, it is possible to simulate more closely an actual performance.

Those whose major study is in orchestral instruments may audition for the Chicago Civic Orchestra, the training orchestra of the Chicago Symphony. There are also many community and university orchestras in the Chicago metropolitan area where those desiring to do so may gain additional valuable experience in orchestral performance

Internet Classroom

Ushering in the 21st Century at the Conservatory are its programs for virtual classroom environments on the Internet and world-wide-web. Please inquire for further details.

Special Projects

Each term, special projects are scheduled in which the performances and rehearsals are directed exclusively by candidates in the conducting program. The orchestra consists of advanced students, faculty members, and freelance musicians engaged for the project. All students registered in degree or diploma programs are required to participate in these programs as assigned.

ADMISSIONS

Students may enter in the fall semester commencing in late August, the spring semester commencing in mid January, the special spring semester commencing in mid April, or the summer term commencing in mid June.

Entrance or Transfer Requirements

Entrance to all undergraduate degree programs requires a high school diploma or a G.E.D. Certificate. Entrance to the master's program requires a bachelor's degree or approved equivalent. Entrance to the doctoral programs requires a bachelor's degree or approved equivalent.

First time freshmen and transfer student applicants with less than 15 credit hours of college work must provide high school transcripts. Others need send only college transcripts.

Music credits transferred from other institutions may be subject to re-examination for placement determination. Scores for ACT, SAT, GRE, TOEFL, and other standardized examinations may be helpful but are not necessary, since the Conservatory prefers to make its own evaluations. Transfer students should be in good academic standing at the institution of most recent enrollment.

Letters of recommendation may be helpful but are not required, since, as stated above, the Conservatory prefers to make its own evaluations.

Automatic Entrance for Degree Programs

Those who complete any degree at the Conservatory will be automatically accepted into the next higher degree program. However, entry into advanced diploma programs is by examination only, and the completion of a conservatory degree will not provide automatic entry.

Entrance Requirement for Honors Certificate

Holders of a Certificate of Basic Musicianship from the Conservatory or an approved equivalent, and who exhibit clear potential for a major career in music, may be accepted for entry into the curriculum for the Honors Certificate.

Entrance Requirement for Artist Diploma

Holders of a Master of Music degree or Honors Certificate from the Conservatory will be automatically deemed eligible to enter the curriculum for the Artist Diploma. Others who are deemed to have equivalent preparation, and who exhibit outstanding performance potential, may also be admitted.

Placement

Placement is based solely on demonstrated skills and knowledge. Unlike many colleges and universities, a conservatory has no concern for the number of hours spent in a classroom. Incoming students will have ample opportunity to qualify at their true level of ability. Those who qualify for advanced standing will be enabled to complete their course of study in less time. On the other hand, any deficiencies must be made up by means of suitable course work.

Admission Procedures for U.S. Students

1. a.) Completed Application Form together with b.) Application Fee, and c.) transcripts of previous academic work should be forwarded to the Conservatory. Other supporting materials may be included if desired. Publicity matter can be helpful.
2. If you live at a distance from the Conservatory, an audition tape should be sent in the same package with the Application. See instructions below for audition tapes. If you live in the local area or if you prefer a live audition you should call our Admissions Office to arrange an appointment. You should send your Application Form, Application Fee, and other application materials prior to the time of the audition.
3. After receipt of all of the above items, assuming you meet the requirements you will receive a letter of acceptance.
4. As soon as you receive the letter of acceptance you should send the advance tuition deposit. The advance deposit will be credited toward your tuition fees in your first semester here.
5. You should come to the Conservatory prior to registration week so that you can make arrangements for living accommodations, complete your placement tests and register before classes begin. Please call in advance for appointment.

Admission Procedures for International Students

1. a.) Completed Application Form together with b.) Application Fee, c.) transcripts of previous academic work, and d.) audition tape should be forwarded to the Conservatory. See instructions below for audition tapes. Note that the Conservatory does not require TOEFL for the reasons specified below.
2. After receipt of all of the above items, assuming you meet the requirements you will receive a letter of acceptance.
4. When you receive the letter of acceptance you should send the advance tuition deposit. If for any reason you are unable to gain entry into the U.S., the deposit will be refunded. The deposit will be credited toward your tuition fees in your first semester here. You should also provide proof of immunization and certificate of financial ability.
5. Upon completion of these steps the Conservatory will issue the Form I-20 for your entry into the United States. We will also at that time forward detailed instructions for coming to the Conservatory from Chicago airports.
6. You should come to the Conservatory prior to registration week so that you can make arrangements for living accommodations, complete your placement tests and register before classes begin. Before coming to the Conservatory, please telephone to make an appointment to register. If you have any difficulties in finding your way, please notify us so that we may assist you.

Audition Tapes

Applicants for admission to the Conservatory who live in a foreign land, or otherwise at a distance from Chicago, may submit an audition tape. In this manner they may avoid having to travel for a live audition.

It is a well known fact in the recording industry that the first forty seconds of any recorded performance will have a much greater impact upon the listener than anything which follows. Therefore, your tape should be no longer than five to ten minutes in duration. You should select music which you feel illustrates your best work. You may provide a complete composition or you may provide short excerpts from several compositions. Please do not send tapes of long duration, such as full length recitals, etc, since this will render it overly cumbersome to process your application.

An audio cassette or a home video will be acceptable. We are able to accept other formats also. Dolby, DBX, or ANT Telecom noise reduction are acceptable if desired, but noise reduction is not required.

Singers and players of melody instruments should have a keyboard accompanist (piano, organ, harpsichord, synthesizer, etc.) If you have a tape of a performance with orchestra or band accompaniment that will be acceptable also. International students in voice should include at least one song in English language.

Conservatory staff will be able to determine your acceptability for study at the Conservatory based on your audition tape. When you arrive in Chicago for registration just prior to the term in which you will commence study you may also be asked to appear in a live audition at that time for placement purposes.

Immigration Information for International Students

The United States Department of Justice, Immigration and Naturalization Service regulations governing non-immigrant students with F-1 visas require international students in this category to pursue a full time course of study while maintaining non-immigrant status. Under this regulation, an undergraduate student is required to register for at least 12 semester hours per semester and a graduate student will be required to register for at least 9 semester hours of course work each semester. Students who fail to meet these requirements will not be eligible to receive a Certificate of Eligibility ((Form I-20) or any other letters of certification in support of their continuation in non-immigrant F-1 status. All students bearing non-immigrant Foreign Student Visas are required to attend, initially, the educational institution which issued the Certificate of Eligibility (Form I-20) used in obtaining the visa. Transfer from one U.S. educational institution to another must be authorized by the U.S. Immigration and Naturalization Service through the Director of Admissions of the Conservatory. Questions concerning United States Immigration and Naturalization Service regulations should be directed to the Office of Admissions at the Conservatory.

ACADEMIC REGULATIONS

Governing Policies

In all matters affecting relationships between students and the Conservatory, the provisions in this catalog will govern, and should be regarded as an integral part of the contractual arrangements between the Conservatory and its students.

Equal Opportunity Policy

The American Conservatory of Music is committed to a policy of equal opportunity in all educational activities, admissions, financial aid, scholarship and employment, and does not discriminate on the basis of race, color, national origin, religion, gender, age, physical handicap, marital status, nor any other factor not related to the ability to succeed in a musical career. The top echelons of music are built upon the participation of every ethnic strain of humanity. No musical institution can long maintain its supremacy without partaking of the genius of all the diverse families of mankind. The Conservatory's student body is and always has been drawn from the four corners of the earth, and the Conservatory continues to encourage the most cosmopolitan possible atmosphere.

Academic Freedom

The Conservatory adheres to a policy of academic freedom. Therefore, candidates who demonstrate the ability to form mature and independent approaches to the presentation of musical performances, and who also demonstrate an ability to present their concepts to an audience in a clear and convincing manner will be granted the degree upon successful completion of the specified requirements, regardless of whether their stylistic or musical approaches may differ from those of the faculty committees or juries assigned to review their work.

Student Records

Student records are kept confidential. Access is normally limited to academic and administrative officers of the Conservatory having legitimate purposes for them. In the case of requests for information from outside sources, the Conservatory will make every effort to contact the student before surrendering such information. Students may examine their own records upon request.

Registration

All students register for classes through the Office of the Registrar and the Business Office. Registration is not considered to be finalized until all financial arrangements have been completed. Students may not attend lessons or classes until their registration is complete.

Schedule Changes

Classes may be added or dropped classes before the end of the first week. Courses may not be added later than the first full week of classes without the instructor's permission.

Grading System

A	95-100	4.0
A-	90-94	3.5
B	85-89	3.0
B-	80-84	2.5
C	75-79	2.0
C-	70-74	1.5
D	60-69	1.0
F	below 60	0.0
*Inc.	Incomplete	0.0 (courses)

*Incomplete grades must be removed within the following semester or a grade of F will be recorded. In cases of extended illness, students may enroll in lessons to prepare for a jury. No credit is given for such lessons.

Repeating Courses

Students may repeat courses for a higher grade. All courses and grades are retained on the permanent record.

Change of Major Teacher

Students who wish to change private teachers may not ordinarily do so until the end of the current term. A request for change of teachers is not favored, but will be considered in the spirit of fairness.

Attendance

Regular attendance is expected of students for all lessons, classes and ensembles. Excused absence requests for serious illnesses or accidents must be accompanied by a letter to the Dean's office signed by an attending health care professional. If unexcused absences persist, dismissal with a failing grade may result.

Ethical Conduct

Students are required to participate in those Conservatory projects to which they are assigned, including live performances, recording sessions, and other media projects. These are essential for training of top-flight musicians. Students are otherwise expected to conduct themselves in an ethical manner. Those guilty of misconduct may be subject to disciplinary probation and possible expulsion.

Counselling

Students are encouraged to consult with the Dean, faculty, or other staff with respect to their programs, or any other question or problem which they may have. Tutoring is available for students who experience difficulty in a course.

Academic Probation and Dismissal

Those who meet academic standards will be considered to be in good standing. Students who are unable to meet the requirements for maintenance of good standing may be placed on academic probation. Probation status may require a reduction of course load. A student who does not meet requirements for satisfactory academic progress after one semester of probation may be dismissed. Those on academic probation are ineligible for financial assistance in any form.

Grade Review

A student who believes he or she has received unfair treatment may make an appointment with the Dean to discuss the matter. Should this fail to produce satisfactory results, the Dean may schedule an appearance by the aggrieved student before an appeals board consisting of the student's major teacher, the Dean, and at least one additional faculty or staff member whose participation may be considered relevant, for further oral, written, and or performance examination. The final result will be the maximum to which a majority of the members of the appeals board can certify in good conscience. Such final result may be more favorable, equal to, or less favorable than the treatment which the student has contested.

Appeal Process and Readmission

A student who is dismissed for academic or disciplinary reasons may apply to the Dean's Office for readmission after one semester of absence.

FINANCIAL POLICIES**Schedule of payment**

Tuition and fees are payable before the beginning of each semester. However, upon approval tuition and fees may be paid on an installment basis as follows:

Fall and spring semesters

- 1/3 of tuition and fees at time of enrollment
- 1/3 of remaining balance by beginning of fifth week
- final payment by beginning of ninth week

Summer semester

- 1/3 of tuition and fees at time of enrollment
- 1/3 of remaining balance by beginning of third week
- final payment by beginning of sixth week

Tuition Refunds

If a student wishes to drop courses or withdraw from the Conservatory, the tuition refund will be based on the last date of attendance, in accordance with the following schedule:

- Before the first class or lesson: full tuition refunded.
- Within the first week: two-thirds of tuition refunded.
- Within the second week: one-half of tuition refunded.
- Refunds are not normally given after the second week.
- A full refund is given for classes cancelled by the Conservatory.

Students who drop or add a course after the first day of classes will be charged a fee except in the case of course substitutions due to class schedule conflicts. If a student drops without substituting a course, the above tuition refund schedule will apply. Deposits and fees, including registration fees, are not normally refundable regardless of withdrawal date.

FINANCIAL ASSISTANCE MEETING THE COST OF A CONSERVATORY EDUCATION

Students from all economic circumstances are assured that the American Conservatory of Music will make every effort to assist them with the costs of undergraduate and graduate degree study. The Conservatory does not participate in the Federal Title IV Student Financial Aid Program nor any other Federal or State government programs. All financial assistance at the Conservatory is from private sector sources. Sources of Financial Assistance include the following:

Board of Governors Grants-in-Aid

Students who are U.S. citizens may be eligible for this program, funds permitting. Up to 50% of tuition may be realized from this privately funded source. Live audition with the prospective major teacher is required. No one may be accepted for this program without approval of the major teacher. High grade averages are required for continued aid. Only those deemed to have a realistic possibility of professional and artistic success in music will be considered.

The Leo Heim Presidential Scholarships

These scholarships are given in honor of Leo Heim, late President Emeritus of the Conservatory. Funding is limited and may not be available at certain times. Because of the competitive nature of the music profession these awards are both merit based and need based. When funds are available equal opportunity will be given to the entire student body

Accuracy of Financial Information

Financial assistance at the Conservatory is based upon both merit and need. It is therefore important that personal financial information submitted be adequate and accurate. Students should exercise diligence in preparation of all requested information, taking care neither to make any false statements nor to omit to state any material facts. In the case of any student who supplies false or misleading financial data, all financial assistance will be permanently withdrawn.

General Scholarship Standards

All students receiving financial assistance in any form must maintain a minimum grade of A in all course work in order to remain eligible to continue receiving such assistance. There is no provision for probation should grades fall below that level.

Financial Benefits to all Students

The Conservatory occupies low cost space in an industrial building, which makes possible very modest rates for tuition and fees. In addition, many students upon entry exhibit advanced skills and musical knowledge, thus enabling them to place at more advanced levels and to obtain credits by examination. This benefit is often unavailable at colleges and universities, whereas a professional conservatory is more interested in demonstrated skills than in hours previously spent in classrooms.

UNDERGRADUATE DEGREE CURRICULA

SPECIFIC REQUIREMENTS for degrees and diplomas may be found beginning on page 21.

The Conservatory is affiliated with the Eastern Orthodox Church. See courses no. 451 through 458 on page 46. All students are required to take courses no. 455-456; entitled, The Case for Orthodoxy I-II. Those who have an interest in learning more about Orthodoxy may take one or more of these courses, or courses from the Theology Bulletin as electives.

Admission to the Sacred Music Studies, Theology, Elocution, and Law Programs are limited to persons who adopt the tenets of the Jewish or Christian Religion. These students will be held accountable to the Faith, Life, Canon Law, and Practices of the Eastern Orthodox Church. This rule is set forth by the Abbot of the Monastery of St. Michael the Archangel in accordance with the Canons of the Church.

For students wishing to pursue studies in Jewish Liturgical Practices, including the Office of Psalter, please consult with the Office of the Dean, Marvin Ziporyn.

For students wishing to pursue Rabbinical studies, please consult with the Offices of Dean Gorham, and Dean Ziporyn, for programs tailored for this pursuit, including studies centering around the Talmud, the Zohar, the Tanakh, Rashi, and Mishna. By the operation of Canon Law, all such students shall be well informed about the Evangelions, Faith, Life, and Traditions of the Ecclesia.

Courses on general business and investment are made available by the Conservatory for those who have an interest in the business phases of the music industry. See page 46. These courses may also be taken as electives.

**Associate of Music in Jazz***Freshman Year*

111-112	Major Instrument	4 - 4
161-162	Theory I-II	2 - 2
172	Introd. to Music Literature	2
163-164	Aural Skills/Sight-Sngng I-II	2 - 2
165-166	Keyboard Skills I-II	2 - 2
114	Performance Technique	1
101-102	English I-II	3 - 3
455-456	The Case for Orthodoxy I-II	1 - 1
403	Business of Music	1
402	Music Marketing	1
325	Personality Projection	1
1xx-1xx	Ensembles	<u>1 - 1</u>
	Total	36

Sophomore Year

211-212	Major Instrument	4 - 4
393-394	Jazz Theory and Lab I-II	2 - 2
293-294	Jz Aural Skills/Sght Sngng I-II	1 - 1
493-494	Jz Arrngng & Comp. I-II	2 - 2
291-292	Jazz Improvisation I-II	2 - 2
295-296	Jazz/Pop Hist/Lit. I-II	2 - 2
261-404	Theory III/Entertainment Law	2 - 1
401-xxx	Economics of Music/Elective	1 - 1
315	Microphone/Recording Tech.	1
428-216	Indep.-Study/MIDI lab.	1 - 1
2xx-2xx	Ensembles	<u>1 - 1</u>
	Total	36

Associate of Music in Performance*Freshman Year*

Fall/Spr

111-112	Major private study	4 - 4
161-162	Theory I-II	2 - 2
163-164	Aural Skills/Sight-Singing I-II	2 - 2
165-166	Keyboard Skills I-II	2 - 2
281-282	Pedagogy I-II	1 - 1
218-219	Computer Notation	1 - 1
455-456	The Case for Orthodoxy I-II	1 - 1
403-401	Business/Economics(of Music)	1 - 1
101-102	English I-II	3 - 3
1xx-1xx	Ensembles	<u>1 - 1</u>
	Total	36

Sophomore Year

211-212	Major private study	4 - 4
261-262	Theory III-IV	2 - 2
271-272	Music Literature I-II	2 - 2
263-264	Aural Skills/Sght-Sngng III-IV	2 - 2
265-266	Keyboard Skills III-IV	2 - 2
381-382	Pedagogy III-IV	1 - 1
xxx-428	Elective/Independent Study	1 - 1
301-302	Western Civilization I-II	3 - 3
2xx-2xx	Ensembles	<u>1 - 1</u>
	Total	36

Associate of Music in Theory

<i>Freshman Year</i>	Fall/Spr
111-112 Major private study	4 - 4
161-162 Theory I-II	2 - 2
163-164 Aural Skills/Sight-Singing I-II	2 - 2
165-166 Keyboard Skills I-II	2 - 2
281-282 Pedagogy I-II	1 - 1
218-219 Computer Notation	1 - 1
455-456 The Case for Orthodoxy I-II	1 - 1
403-401 Business/Economics(of Music)	1 - 1
101-102 English I-II	3 - 3
1xx-1xx Ensembles	<u>1 - 1</u>
Total	36

Sophomore Year

211-212 Major private study	4 - 4
261-262 Theory III-IV	2 - 2
271-272 Music Literature I-II	2 - 2
263-264 Aural Skills/Sght-Sngng III-IV	2 - 2
265-266 Keyboard Skills III-IV	2 - 2
381-382 Pedagogy III-IV	1 - 1
xxx-428 Elective/Independent Study	1 - 1
301-302 Western Civilization I-II	3 - 3
2xx-2xx Ensembles	<u>1 - 1</u>
Total	36

Associate of Music in Composition

<i>Freshman Year</i>	Fall/Spr
111-112 Major private study	4 - 4
161-162 Theory I-II	2 - 2
163-164 Aural Skills/Sight-Singing I-II	2 - 2
165-166 Keyboard Skills I-II	2 - 2
281-282 Pedagogy I-II	1 - 1
218-219 Computer Notation	1 - 1
455-456 The Case for Orthodoxy I-II	1 - 1
403-401 Business/Economics(of Music)	1 - 1
101-102 English I-II	3 - 3
1xx-1xx Ensembles	<u>1 - 1</u>
Total	36

Sophomore Year

211-212 Major private study	4 - 4
261-262 Theory III-IV	2 - 2
271-272 Music Literature I-II	2 - 2
263-264 Aural Skills/Sght-Sngng III-IV	2 - 2
265-266 Keyboard Skills III-IV	2 - 2
381-382 Pedagogy III-IV	1 - 1
xxx-428 Elective/Independent Study	1 - 1
301-302 Western Civilization I-II	3 - 3
2xx-2xx Ensembles	<u>1 - 1</u>
Total	36

Associate of Music in Sacred Music Studies

<i>Freshman Year</i>	Fall/Spr
111-112 Major private study	4 - 4
161-162 Theory I-II	2 - 2
163-164 Aural Skills/Sight-Singing I-II	2 - 2
165-166 Keyboard Skills I-II	2 - 2
281-282 Pedagogy I-II	1 - 1
218-219 Computer Notation	1 - 1
455-456 The Case for Orthodoxy I-II	1 - 1
403-401 Business/Economics(of Music)	1 - 1
101-102 English I-II	3 - 3
1xx-1xx Ensembles	<u>1 - 1</u>
Total	36

Sophomore Year

211-212 Major private study	4 - 4
261-262 Theory III-IV	2 - 2
271-272 Music Literature I-II	2 - 2
263-264 Aural Skills/Sght-Sngng III-IV	2 - 2
265-266 Keyboard Skills III-IV	2 - 2
381-382 Pedagogy III-IV	1 - 1
xxx-428 Elective/Independent Study	1 - 1
301-302 Western Civilization I-II	3 - 3
2xx-2xx Ensembles	<u>1 - 1</u>
Total	36

**Bachelor of Music in Performance
Orchestral Instrument Major**

<i>Freshman Year</i>		Fall	Spr
111-112	Major private study	4	4
161-162	Theory I-II	2	2
172	Introd. to Music Literature		2
163-164	Aural Skills/Sight-Singing I-II	2	2
165-166	Keyboard Skills I-II	2	2
101-102	English I-II	3	3
455-456	The Case for Orthodoxy I-II	1	1
114	Performance Technique		1
325	Personality Projection	1	
1xx-1xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Sophomore Year

211-212	Major private study	4	4
261-262	Theory III-IV	2	2
271-272	Music Literature I-II	2	2
263-264	Aural Skills/Sght-Sngng III-IV	2	2
265-266	Keyboard Skills III-IV	2	2
277-278	Literature of Major	1	1
201	Acoustics	3	
104	Philosophy		3
2xx-2xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Junior Year

311-312	Major private study	4	4
361-362	Theory V-VI	2	2
371-372	Music Literature III-IV	2	2
301-302	Western Civilization I-II	3	3
381-382	Pedagogy	1	1
213-214	Orchestral Studies I-II	1	1
215-216	Synthesizer/MIDI Lab	1	1
218-219	Computer Notation	1	1
xxx-xxx	Academic Electives	2	2
3xx-3xx	Ensembles	<u>1</u>	<u>1</u>
Total		36	

Senior Year

411-412	Major private study	4	4
485-486	Pedagogy of Major	1	1
417-418	Conducting I-II	2	2
403	Business of Music	1	
404	Entertainment Law		1
401	Economics of Music	1	
402	Music Marketing	1	
428	Independent Study	1	
461-462	Instrumentation-Orchestration	2	2
315	Microphone/Recording Tech.	1	
326	Digital Religion		2
313-314	Orchestral Studies III-IV	1	1
xxx-xxx	Academic Electives	3	3
4xx-4xx	Ensembles	<u>1</u>	<u>1</u>
Total		36	

**Bachelor of Music in Performance
Piano Major**

<i>Freshman Year</i>		Fall	Spr
111-112	Piano, major private study	4	4
161-162	Theory I-II	2	2
172	Introd. to Music Literature		2
163-164	Aural Skills/Sight-Singing I-II	2	2
265-266	Keyboard Skills III-IV	2	2
101-102	English I-II	3	3
455-456	The Case for Orthodoxy I-II	1	1
114	Performance Technique		1
325	Personality Projection	1	
1xx-1xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Sophomore Year

211-212	Piano, major private study	4	4
261-262	Theory III-IV	2	2
271-272	Music Literature I-II	2	2
263-264	Aural Skills/Sght-Sngng III-IV	2	2
365-366	Keyboard Skills V-VI	2	2
277-278	Literature of Major	1	1
201	Acoustics	3	
104	Philosophy		3
2xx-2xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Junior Year

311-312	Piano, major private study	4	4
361-362	Theory V-VI	2	2
371-372	Music Literature III-IV	2	2
301-302	Western Civilization I-II	3	3
381-382	Pedagogy	1	1
475-476	Church Music Lit. I-II	1	1
215-216	Synthesizer/MIDI Lab	1	1
218-219	Computer Notation	1	1
xxx-115	Electives/Service Playing	4	2
3xx-3xx	Ensembles	<u>1</u>	<u>1</u>
Total		38	

Senior Year

411-412	Piano, major private study	4	4
483-484	Pedagogy of Major	1	1
417-418	Conducting I-II	2	2
403	Business of Music	1	
404	Entertainment Law		1
401	Economics of Music	1	
402	Music Marketing	1	
413-428	Piano Tech/Independent Study	1	1
461-462	Instrumentation-Orchestration	2	2
315	Microphone/Recording Tech.	1	
326	Digital Religion		2
116-117	Service Playing	2	2
xxx-xxx	Electives	2	3
4xx-4xx	Ensembles	<u>1</u>	<u>1</u>
Total		38	

**Bachelor of Music in Performance
Organ or Harpsichord**

<i>Freshman Year</i>		Fall	Spr
111-112	Major private study	4	4
161-162	Theory I-II	2	2
172	Introd. to Music Literature		2
163-164	Aural Skills/Sight-Singing I-II	2	2
265-266	Keyboard Skills III-IV	2	2
101-102	English I-II	3	3
455-456	The Case for Orthodoxy I-II	1	1
114	Performance Technique		1
325	Personality Projection	1	
1xx-1xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Sophomore Year

211-212	Major private study	4	4
261-262	Theory III-IV	2	2
271-272	Music Literature I-II	2	2
263-264	Aural Skills/Sght-Sngng III-IV	2	2
365-366	Keyboard Skills V-VI	2	2
277-278	Literature of Major	1	1
201	Acoustics	3	
104	Philosophy		3
2xx-2xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Junior Year

311-312	Major private study	4	4
361-362	Theory V-VI	2	2
371-372	Music Literature III-IV	2	2
301-302	Western Civilization I-II	3	3
381-382	Pedagogy	1	1
475-476	Church Music Lit. I-II	1	1
215-216	Synthesizer/MIDI Lab	1	1
218-219	Computer Notation	1	1
xxx-115	Electives/Service Playing	4	2
3xx-3xx	Ensembles	<u>1</u>	<u>1</u>
Total		38	

Senior Year

411-412	Major private study	4	4
483-484	Pedagogy of Major	1	1
417-418	Conducting I-II	2	2
403	Business of Music	1	
404	Entertainment Law		1
401	Economics of Music	1	
402	Music Marketing		1
419-428	Organ&Harp. Tech/Ind. Study	1	1
461-462	Instrumentation-Orchestration	2	2
315	Microphone/Recording Tech.	1	
326	Digital Religion		2
116-117	Service Playing	2	2
xxx-xxx	Electives	2	3
4xx-4xx	Ensembles	<u>1</u>	<u>1</u>
Total		38	

**Bachelor of Music in Performance
Voice Major**

<i>Freshman Year</i>		Fall	Spr
111-112	Major private study	4	4
161-162	Theory I-II	2	2
172	Introd. to Music Literature		2
163-164	Aural Skills/Sight-Singing I-II	2	2
165-166	Keyboard Skills I-II	2	2
101-102	English I-II	3	3
455-456	The Case for Orthodoxy I-II	1	1
114	Performance Technique		1
325	Personality Projection	1	
1xx-1xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Sophomore Year

211-212	Major private study	4	4
261-262	Theory III-IV	2	2
271-272	Music Literature I-II	2	2
263-264	Aural Skills/Sght-Sngng III-IV	2	2
265-266	Keyboard Skills III-IV	2	2
307-308	Diction	1	1
201	Acoustics	3	
104	Philosophy		3
2xx-2xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Junior Year

311-312	Major private study	4	4
361-362	Theory V-VI	2	2
371-372	Music Literature III-IV	2	2
301-302	Western Civilization I-II	3	3
381-382	Pedagogy	1	1
407-424	Diction/Acting Technique	1	1
215-216	Synthesizer/MIDI Lab	1	1
218-219	Computer Notation	1	1
xxx-xxx	Academic Electives	2	2
3xx-3xx	Ensembles	<u>1</u>	<u>1</u>
Total		36	

Senior Year

411-412	Major private study	4	4
485-486	Pedagogy of Major	1	1
277-278	Literature of Major	1	1
417-418	Conducting I-II	2	2
403	Business of Music	1	
404	Entertainment Law		1
401	Economics of Music	1	
402	Music Marketing		1
428	Independent Study		1
461-462	Instrumentation-Orchestration	2	2
315	Microphone/Recording Tech.	1	
326	Digital Religion		2
xxx-xxx	Electives	3	3
4xx-4xx	Ensembles	<u>1</u>	<u>1</u>
Total		36	

**Bachelor of Music in Performance
Other Instrumental Major**

<i>Freshman Year</i>		Fall	Spr
111-112	Major private study	4 - 4	
161-162	Theory I-II	2 - 2	
172	Introd. to Music Literature		2
163-164	Aural Skills/Sight-Singing I-II	2 - 2	
165-166	Keyboard Skills I-II	2 - 2	
101-102	English I-II	3 - 3	
455-456	The Case for Orthodoxy I-II	1 - 1	
114	Performance Technique		1
325	Personality Projection	1	
1xx-1xx	Ensembles	<u>1 - 1</u>	
Total			34

Sophomore Year

211-212	Major private study	4 - 4	
261-262	Theory III-IV	2 - 2	
271-272	Music Literature I-II	2 - 2	
263-264	Aural Skills/Sght-Sngng III-IV	2 - 2	
265-266	Keyboard Skills III-IV	2 - 2	
277-278	Literature of Major	1 - 1	
201	Acoustics	3	
104	Philosophy		3
2xx-2xx	Ensembles	<u>1 - 1</u>	
Total			34

Junior Year

311-312	Major private study	4 - 4	
361-362	Theory V-VI	2 - 2	
371-372	Music Literature III-IV	2 - 2	
301-302	Western Civilization I-II	3 - 3	
381-382	Pedagogy	1 - 1	
213i-214i	Other Instr. Studies I-II	1 - 1	
215-216	Synthesizer/MIDI Lab	1 - 1	
218-219	Computer Notation	1 - 1	
xxx-xxx	Academic Electives	2 - 2	
3xx-3xx	Ensembles	<u>1 - 1</u>	
Total			36

Senior Year

411-412	Major private study	4 - 4	
485-486	Pedagogy of Major	1 - 1	
417-418	Conducting I-II	2 - 2	
403	Business of Music	1	
404	Entertainment Law		1
401	Economics of Music	1	
402	Music Marketing	1	
428	Independent Study	1	
461-462	Instrumentation-Orchestration	2 - 2	
315	Microphone/Recording Tech.	1	
326	Digital Religion		2
313i-314i	Other Instr. Studies III-IV	1 - 1	
xxx-xxx	Academic Electives	3 - 3	
4xx-4xx	Ensembles	<u>1 - 1</u>	
Total			36

Bachelor of Music in Composition

<i>Freshman Year</i>		Fall	Spr
111-112	Major private study	4 - 4	
161-162	Theory I-II	2 - 2	
172	Introd. to Music Literature		2
163-164	Aural Skills/Sight-Singing I-II	2 - 2	
165-166	Keyboard Skills I-II	2 - 2	
101-102	English I-II	3 - 3	
455-456	The Case for Orthodoxy I-II	1 - 1	
114	Performance Technique		1
325	Personality Projection	1	
1xx-1xx	Ensembles	<u>1 - 1</u>	
Total			34

Sophomore Year

211-212	Major private study	4 - 4	
261-262	Theory III-IV	2 - 2	
271-272	Music Literature I-II	2 - 2	
263-264	Aural Skills/Sght-Sngng III-IV	2 - 2	
265-266	Keyboard Skills III-IV	2 - 2	
381-382	Pedagogy	1 - 1	
201	Acoustics	3	
104	Philosophy		3
2xx-2xx	Ensembles	<u>1 - 1</u>	
Total			34

Junior Year

311-312	Major private study	4 - 4	
321-322	Minor instrument	2 - 2	
361-362	Theory V-VI	2 - 2	
371-372	Music Literature III-IV	2 - 2	
301-302	Western Civilization I-II	3 - 3	
213i-214i	Other Instr. Studies I-II	1 - 1	
215-216	Synthesizer/MIDI Lab	1 - 1	
218-219	Computer Notation	1 - 1	
xxx-xxx	Academic Electives	2 - 2	
3xx-3xx	Ensembles	<u>1 - 1</u>	
Total			38

Senior Year

411-412	Major private study	4 - 4	
461-462	Instrumentation-Orchestration	2 - 2	
421-422	Minor instrument	2 - 2	
417-418	Conducting I-II	2 - 2	
403	Business of Music	1	
404	Entertainment Law		1
401	Economics of Music	1	
402	Music Marketing	1	
428	Independent Study	1	
481-482	Pedagogy of Composition	1 - 1	
315	Microphone/Recording Tech.	1	
326	Digital Religion		2
313i-314i	Other Instr. Studies III-IV	1 - 1	
xxx-xxx	Academic Electives	2 - 2	
4xx-4xx	Ensembles	<u>1 - 1</u>	
Total			38

Bachelor of Music in Theory

<i>Freshman Year</i>		Fall	Spr
111-112	Major private study	4	4
161-162	Theory I-II	2	2
172	Introd. to Music Literature		2
163-164	Aural Skills/Sight-Singing I-II	2	2
165-166	Keyboard Skills I-II	2	2
101-102	English I-II	3	3
455-456	The Case for Orthodoxy I-II	1	1
114	Performance Technique		1
325	Personality Projection	1	
1xx-1xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Sophomore Year

211-212	Major private study	4	4
261-262	Theory III-IV	2	2
271-272	Music Literature I-II	2	2
263-264	Aural Skills/Sght-Sngng III-IV	2	2
265-266	Keyboard Skills III-IV	2	2
381-382	Pedagogy	1	1
201	Acoustics	3	
104	Philosophy		3
2xx-2xx	Ensembles	<u>1</u>	<u>1</u>
Total		34	

Junior Year

311-312	Major private study	4	4
321-322	Minor instrument	2	2
361-362	Theory V-VI	2	2
371-372	Music Literature III-IV	2	2
301-302	Western Civilization I-II	3	3
213i-214i	Other Instr. Studies I-II	1	1
215-216	Synthesizer/MIDI Lab	1	1
218-219	Computer Notation	1	1
xxx-xxx	Academic Electives	2	2
3xx-3xx	Ensembles	<u>1</u>	<u>1</u>
Total		38	

Senior Year

411-412	Major private study	4	4
461-462	Instrumentation-Orchestration	2	2
421-422	Minor instrument	2	2
417-418	Conducting I-II	2	2
403	Business of Music	1	
404	Entertainment Law		1
401	Economics of Music	1	
402	Music Marketing		1
428	Independent Study		1
487-488	Pedagogy of Theory	1	1
315	Microphone/Recording Tech.	1	
326	Digital Religion		2
313i-314i	Other Instr. Studies III-IV	1	1
xxx-xxx	Academic Electives	2	2
4xx-4xx	Ensembles	<u>1</u>	<u>1</u>
Total		38	

Bachelor of Music in Jazz Studies

<i>Freshman Year</i>		Fall/Spr
111-112	Major instrument	4 - 4
161-162	Theory I-II	2 - 2
172	Introd. to Music Literature	2
163-164	Aural Skills/Sight-Singing I-II	2 - 2
165-166	Keyboard Skills I-II	2 - 2
101-102	English I-II	3 - 3
455-456	The Case for Orthodoxy I-II	1 - 1
218-219	Computer Notation	1 - 1
114	Performance Technique	1
325	Personality Projection	1
1xx-1xx	Ensembles	<u>1 - 1</u>
Total		36

Sophomore Year

211-212	Major instrument	4 - 4
261-262	Theory III-IV	2 - 2
295-296	Jazz/Pop Hist/ Lit	2 - 2
293-294	Jz Aural Sklls/Sght-Sngng I-II	1 - 1
291-292	Jazz Improvisation I-II	2 - 2
265-266	Keyboard Skills III-IV	2 - 2
201	Acoustics	3
104	Philosophy	3
271-272	Music Literature I-II	2 - 2
2xx-2xx	Ensembles	<u>1 - 1</u>
Total		38

Junior Year

311-312	Major instrument	4 - 4
461-462	Instrumentation-Orchestration	2 - 2
393-394	Jazz Theory and Lab I-II	2 - 2
301-302	Western Civilization I-II	3 - 3
381-382	Pedagogy	1 - 1
215	Synthesizer Lab	1
216	MIDI Lab	1
371-372	Music Literature III-IV	2 - 2
xxx-xxx	Electives	2 - 2
3xx-3xx	Ensembles	<u>1 - 1</u>
Total		38

Senior Year

411-412	Major private study	4 - 4
491-492	Jazz Styles & Analysis	1 - 1
495-496	Jazz Pedagogy	1 - 1
493-494	Jazz Arrngng & Comp. I-II	2 - 2
417-418	Conducting I-II	2 - 2
403	Business of Music	1
404	Entertainment Law	1
401	Economics of Music	1
402	Music Marketing	1
428	Independent Study	1
315	Microphone/Recording Tech.	1
326-416	Digital Religion/Recording	2 - 1
xxx-xxx	Electives	3 - 2
4xx-4xx	Ensembles	<u>1 - 1</u>
Total		36

**Bachelor of Music
in Jazz Composition/Arranging**

<i>Freshman Year</i>		Fall/Spr
197-198	Major private study	4 - 4
121-122	Minor instrument	2 - 2
161-162	Theory I-II	2 - 2
172	Introd. to Music Literature	2
163-164	Aural Skills/Sight-Singing I-II	2 - 2
165-166	Keyboard Skills I-II	2 - 2
101-102	English I-II	3 - 3
455-456	The Case for Orthodoxy I-II	1 - 1
218-219	Computer Notation	1 - 1
114	Performance Technique	1
325	Personality Projection	1
1xx-1xx	Ensembles	<u>1 - 1</u>
Total		34

Sophomore Year

297-298	Major private study	4 - 4
221-222	Minor instrument	2 - 2
261-262	Theory III-IV	2 - 2
295-296	Jazz/Pop Hist/ Lit	2 - 2
293-294	Jz Aural Skills/Sght-Sngng I-II	1 - 1
291-292	Jazz Improvisation I-II	2 - 2
265-266	Keyboard Skills III-IV	2 - 2
201-104	Acoustics/Philosophy	3 - 3
271-272	Music Literature I-II	2 - 2
2xx-2xx	Ensembles	<u>1 - 1</u>
Total		38

Junior Year

397-398	Major private study	4 - 4
321-322	Minor instrument	2 - 2
461-462	Instrumentation-Orchestration	2 - 2
393-394	Jazz Theory and Lab I-II	2 - 2
301-302	Western Civilization I-II	3 - 3
381-382	Pedagogy	1 - 1
215-216	Synthesizer/MIDI Lab	1 - 1
371-372	Music Literature III-IV	2 - 2
325 - 114	Pers. Proj./Perf. Technique	1 - 1
xxx-xxx	Electives	2 - 2
3xx-3xx	Ensembles	<u>1 - 1</u>
Total		38

Senior Year

497-498	Major private study	4 - 4
421-422	Minor instrument	2 - 2
491-492	Jazz Styles & Analysis	1 - 1
495-496	Jazz Pedagogy	1 - 1
417-418	Conducting I-II	2 - 2
403-401	Business/Economics of Music	1 - 1
428-404	Indp. Study/Entertainment Law	1 - 1
xxx-402	Elective Music Marketing	1 - 1
493-494	Jazz Arrngng & Comp. I-II	2 - 2
315-416	Mic/Recrdng Tech./Dig. Rec.	1 - 2
326	Digital Religion	2
4xx-4xx	Ensembles	<u>2 - 1</u>
Total		38

Bachelor of Music in Sacred Music Studies

<i>Freshman Year</i>		Fall Spr
111-112	Major private study	4 - 4
161-162	Theory I-II	2 - 2
172	Introd. to Music Literature	2
163-164	Aural Skills/Sight-Singing I-II	2 - 2
265-266	Keyboard Skills III-IV	2 - 2
101-102	English I-II	3 - 3
455-456	The Case for Orthodoxy I-II	1 - 1
114	Performance Technique	1
325	Personality Projection	1
1xx-1xx	Ensembles	<u>1 - 1</u>
Total		34

Sophomore Year

211-212	Major private study	4 - 4
261-262	Theory III-IV	2 - 2
271-272	Music Literature I-II	2 - 2
263-264	Aural Skills/Sght-Sngng III-IV	2 - 2
365-366	Keyboard Skills V-VI	2 - 2
277-278	Literature of Major	1 - 1
201	Acoustics	3
104	Philosophy	3
2xx-2xx	Ensembles	<u>1 - 1</u>
Total		34

Junior Year

311-312	Major private study	4 - 4
361-362	Theory V-VI	2 - 2
371-372	Music Literature III-IV	2 - 2
301-302	Western Civilization I-II	3 - 3
381-382	Pedagogy	1 - 1
475-476	Church Music Lit. I-II	1 - 1
215-216	Synthesizer/MIDI Lab	1 - 1
218-219	Computer Notation	1 - 1
xxx-115	Electives/Service Playing	4 - 2
3xx-3xx	Ensembles	<u>1 - 1</u>
Total		38

Senior Year

411-412	Major private study	4 - 4
483-484	Pedagogy of Major	1 - 1
417-418	Conducting I-II	2 - 2
403	Business of Music	1
404	Entertainment Law	1
401	Economics of Music	1
402	Music Marketing	1
419-428	Organ&Harp. Tech/Ind. Study	1 - 1
461-462	Instrumentation-Orchestration	2 - 2
315	Microphone/Recording Tech.	1
326	Digital Religion	2
116-117	Service Playing	2 - 2
xxx-xxx	Electives	2 - 3
4xx-4xx	Ensembles	<u>1 - 1</u>
Total		38

GRADUATE CURRICULA

Master of Music in Performance Voice or Instrument			
		Fall/Spr	
511-512	Applied Major	5 - 5	
571-572	Literature of Major	1 - 1	
523	Intro to Research	2	
523L	The Divine Liturgy Seminar	2	
523V	Stenagmatic Therapeutics	2	
523I-523s	Divine Therapeutics/Seminar	1 - 1	
455-456	The Case for Orthodoxy	1 - 1	
xxx-xxx	Theory Electives	4 - 2	
xxx-xxx	Electives, other	5 - 5	
5xx-5xx	Ensemble	<u>1 - 1</u>	
	Total	38	
Master of Music in Performance Organ or Harpsichord			
		Fall/Spr	
511-512	Applied Major	5 - 5	
571-572	Literature of Major	1 - 1	
523	Intro to Research	2	
523L	The Divine Liturgy Seminar	2	
523V	Stenagmatic Therapeutics	2	
523T-523s	Divine Harmony/Seminar	1 - 1	
455-456	The Case for Orthodoxy	1 - 1	
467	Baroque Performance Practice	2	
468	Continuo Skills	2	
xxx-xxx	Theory Electives	4 - 2	
xxx-xxx	Electives, other	3 - 3	
543-544	Collegium Musicum	.5 - .5	
5xx-5xx	Ensemble, other	<u>.5 - .5</u>	
	Total	38	
Master of Music in Performance Conducting			
		Fall/Spr	
511-512	Applied Major	5 - 5	
573-574	Orchestral Literature	1 - 1	
523	Intro to Research	2	
523L	The Divine Liturgy Seminar	2	
523V	Stenagmatic Therapeutics	2	
523T-523s	Divine Harmony/Seminar	1 - 1	
455-456	The Case for Orthodoxy	1 - 1	
467	Baroque Performance Practice	2	
xxx-xxx	Theory Electives	4 - 2	
xxx-xxx	Electives, other	5 - 5	
5xx-5xx	Ensemble	<u>1 - 1</u>	
	Total	38	
Master of Music in Composition			
		Fall/Spr	
511-512	Composition Major	5 - 5	
521-522	Minor Instrument	2 - 2	
523	Intro to Research	2	
523L	The Divine Liturgy Seminar	2	
523V	Stenagmatic Therapeutics	2	
523I-523s	Divine Therapeutics/Seminar	1 - 1	
455-456	The Case for Orthodoxy	1 - 1	
xxx-xxx	Theory Electives	4 - 4	
xxx-xxx	Electives, other	4 - 2	
5xx-5xx	Ensemble	<u>1 - 1</u>	
	Total	38	
Master of Music in Theory			
		Fall/Spr	
511-512	Theory Major	5 - 5	
521-522	Minor Instrument	2 - 2	
523	Intro to Research	2	
523L	The Divine Liturgy Seminar	2	
523V	Stenagmatic Therapeutics	2	
523I-523s	Divine Therapeutics/Seminar	1 - 1	
455-456	The Case for Orthodoxy	1 - 1	
xxx-xxx	Theory Electives	4 - 4	
xxx-xxx	Electives, other	4 - 2	
5xx-5xx	Ensemble	<u>1 - 1</u>	
	Total	38	
Master of Music in Performance Piano			
		Fall/Spr	
511-512	Applied Major	5 - 5	
571-572	Literature of Major	1 - 1	
523	Intro to Research	2	
523L	The Divine Liturgy Seminar	2	
523V	Stenagmatic Therapeutics	2	
523T-523s	Divine Harmony/Seminar	1 - 1	
455-456	The Case for Orthodoxy	1 - 1	
467	Baroque Performance Practice	2	
468	Continuo Skills	2	
xxx-xxx	Theory Electives	4 - 2	
xxx-xxx	Electives, other	3 - 3	
543-544	Collegium Musicum	.5 - .5	
5xx-5xx	Ensemble, other	<u>.5 - .5</u>	
	Total	38	
Master of Music in Performance Sacred Music Studies			
		Fall/Spr	
511-512	Applied Major	5 - 5	
573 - 574	Orchestral Literature	1 - 1	
523	Intro to Research	2	
523L	The Divine Liturgy Seminar	2	
523V	Stenagmatic Therapeutics	2	
523T-523s	Divine Harmony/Seminar	1 - 1	
571 - 572	Literature of Major	1 - 1	
455-456	The Case for Orthodoxy	1 - 1	
xxx-xxx	Theory Electives	2 - 2	
xxx-xxx	Electives, other	5 - 5	
5xx-5xx	Ensemble	<u>1 - 1</u>	
	Total	40	

**Doctor of Musical Arts*
in Performance**

	Fall/Spr
<i>Annum I</i>	
611-612 Major Study	6 - 6
613-614 Doctoral Seminar	3 - 3
627-628 Doctoral Research	1 - 1
xxx-xxx Electives	5 - 5
6xx-6xx Ensemble	<u>1 - 1</u>
Total	32

Annum II

711-712 Major Study	6 - 6
713-714 Doctoral Seminar	3 - 3
627-628 Doctoral Research	1 - 1
xxx-xxx Electives	5 - 5
7xx-7xx Ensemble	<u>1 - 1</u>
Total	32

**Doctor of Musical Arts*
in Composition**

	Fall/Spr
<i>Annum I</i>	
611-612 Major Study	6 - 6
621-622 Performance Minor	2 - 2
613-614 Doctoral Seminar	3 - 3
627-628 Doctoral Research	1 - 1
xxx-xxx Electives	3 - 3
6xx-6xx Ensemble	<u>1 - 1</u>
Total	32

Annum II

711-712 Major Study	6 - 6
721-722 Performance Minor	2 - 2
713-714 Doctoral Seminar	3 - 3
627-628 Doctoral Research	1 - 1
xxx-xxx Electives	3 - 3
7xx-7xx Ensemble	<u>1 - 1</u>
Total	32

Doctor of Philosophy in Music Theory*

The Doctor of Philosophy degree is a research degree where the Candidate seeks to conduct experiments in the theory of music and to make a unique contribution to the art of music.

Doctor of Philosophy in Music Pedagogy*

See separate Bulletin

**Doctor of Musical Arts*
in Theory**

	Fall/Spr
<i>Annum I</i>	
611-612 Major Study	6 - 6
621-622 Performance Minor	2 - 2
613-614 Doctoral Seminar	3 - 3
627-628 Doctoral Research	1 - 1
xxx-xxx Electives	3 - 3
6xx-6xx Ensemble	<u>1 - 1</u>
Total	32

Annum II

711-712 Major Study	6 - 6
721-722 Performance Minor	2 - 2
713-714 Doctoral Seminar	3 - 3
627-628 Doctoral Research	1 - 1
xxx-xxx Electives	3 - 3
7xx-7xx Ensemble	<u>1 - 1</u>
Total	32

**Doctor of Musical Arts*
in Sacred Music Studies**

	Fall/Spr
<i>Annum I</i>	
611-612 Major Study	6 - 6
613-614 Doctoral Seminar	3 - 3
627-628 Doctoral Research	1 - 1
xxx-xxx Electives	5 - 5
6xx-6xx Ensemble	<u>1 - 1</u>
Total	32

Annum II

711-712 Major Study	6 - 6
713-714 Doctoral Seminar	3 - 3
627-628 Doctoral Research	1 - 1
xxx-xxx Electives	5 - 5
7xx-7xx Ensemble	<u>1 - 1</u>
Total	32

*Those candidates who wish to do so may elect to receive the degree Doctor of Music (Mus.D.) as an alternate to the Doctor of Musical Arts (D.M.A.) This represents a variation in nomenclature only. The curriculum is identical for both. The Doctoral Programs, for all majors, deliver religious instruction, similar to the Major entitled Sacred Music Studies; the difference being that Sacred Music candidates concentrate in Sacred Music Literature to the exclusion of other works of secular origin.

CURRICULA FOR DIPLOMAS

Certificate in Basic Musicianship

Fall/Spr

Annum I

311-312	Major private study	4 - 4
167-168	Harmonic Structures	2 - 2
665-666	Sight singing/dictation	2 - 2
277-278	Literature of Major	1 - 1
455-456	The Case for Orthodoxy I-II	1 - 1
114	Performance Techniques	1
325	Personality Projection	1
3xx-3xx	Ensembles	<u>1 - 1</u>
	Total	24

Honors Certificate

Fall/Spr

Annum I

311-312	Major private study	4 - 4
167-168	Harmonic Structures	2 - 2
665-666	Sight singing/dictation	2 - 2
277-278	Literature of Major	1 - 1
455-456	The Case for Orthodoxy I-II	1 - 1
114	Performance Technique	1
325	Personality Projection	1
3xx-3xx	Ensembles	<u>1 - 1</u>
	Total	24

Annum II

411-412	Major private study	4 - 4
363-364	Counterpoint	2 - 2
471-472	Western Music I-II	2 - 2
557-558	Chamber Music Elite	<u>3 - 3</u>
	Total	22

Annum III

511-512	Major private study	4 - 4
663-664	Form and Analysis	2 - 2
401	Economics of Music	1
402	Music Marketing	1
326	Digital Religion	2
557-558	Chamber Music Elite	<u>3 - 3</u>
	Total	22

†††††

Note: The Honors Certificate is designed primarily for those who wish to qualify for entrance into the Performance Certificate Program without first having completed a

degree.

Performance Certificate

Fall/Spr

Annum I

311-312	Major private study	4 - 4
167-168	Harmonic Structures	2 - 2
665-666	Sight singing/dictation	2 - 2
277-278	Literature of Major	1 - 1
455-456	The Case for Orthodoxy I-II	1 - 1
114	Performance Techniques	1
325	Personality Projection	1
3xx-3xx	Ensembles	<u>1 - 1</u>
	Total	24

†††††

Note: The Performance Certificate is designed primarily for those who wish to qualify for entrance into the Artist Diploma Program without first having completed a degree.

Artist Diploma

Fall/Spr

Annum I

611-612	Major private study	6 - 6
455-456	The Case for Orthodoxy I-II	1 - 1
657-658	Chamber Music Elite	<u>3 - 3</u>
	Total	20

Annum II

711-712	Major private study	6 - 6
403	Business of Music	1
404	Entertainment Law	1
326	Digital Religion	2
757-758	Chamber Music Elite	<u>3 - 3</u>
	Total	22

†††††

Note: Candidates entering the Artist Diploma Program as transfer students from other institutions must demonstrate competence in all subjects required in the Performance Certificate Program.

Course Descriptions

Note: Course numbers beginning with zero (0) do not fulfill requirements of any program of study or residency at the American Conservatory of Music.

ACADEMIC STUDIES

001-002

Elementary English I-II

Preparation for college level English. May be required as a non-credit prerequisite for English I in the bachelor's degree program.

001

Elementary English I

Review of English language syntax and phonetics. Reading and writing of poetry and song lyrics. No credit.

002

Elementary English II

The relationships between art, literature and music are the focus of class discussions, creative and journalistic writing. No credit.

003-004-005

English as a Second Language

A basic English course for international students. Non-native speakers develop language skills through speaking, listening, reading and writing. This is a required course for all International students who need better English skills. 3 credit hours per semester.

101

English I

Selected readings from classical literature and essay writing. 3 credit hours.

102

English II

Continuation of English I. 3 credit hours.

103

College Algebra

Review of secondary school algebra followed by more advanced topics, including power series and theory of equations. Prerequisite: high school algebra (1 yr.) and plane geometry (1 yr.) 3 credit hours.

104

Philosophy

Survey course beginning with philosophers of the ancient world and progressing through Western thinkers to the present day. 3 credit hours.

105-106

Cinema I-II

History and technology of film production and distribution. Emphasis on technical aspects of film music. Viewing and discussion of important film classics. 2 credit hours per semester.

107

Aesthetics

Theories of beauty. The study of form in the arts. Important writings in aesthetics and criticism. 1 credit hour.

108

Journalism in the Arts

Newspaper and media criticism. Feature writing on arts related subjects. Influencing public opinion. 1 credit hour.

109

Health and Hygiene

The role of nutrition and exercise in prolonging of musical careers. The musician as athlete. 1 credit hour.

201

Acoustics

Physics as applied to musical sound. The acoustical basis of music. 3 credit hours.

202

Psychology

Mass media; crowd psychology. Power structures in society. Propaganda and persuasion. 3 credit hours.

203-204

German I-II

Basic comprehension, reading and diction. 3 credit hours per semester.

205-206

French I-II

Basic comprehension, reading and diction. 3 credit hours per semester.

207-208

Italian I-II

Basic comprehension, reading and diction. 3 credit hours per semester.

301-302

Western Civilization I-II

History of Western society. Cultural, philosophical and political trends are considered through works of major authors. 3 credit hours per semester.

301

Western Civilization I

Classical Antiquity through the Middle Ages.

302

Western Civilization II

Renaissance to the present.

303-304

Art History I-II

Survey of the graphic arts in the Western World. Development of perspective. Modern styles.
1 credit hour per semester.

303

Art History I

The Ancient world through Medieval times.

304

Art History II

The Renaissance to the present.

305

Broadcasting

History and technology of radio and television. Listening, viewing and discussion of historic broadcasts.
2 credit hours.

307

Diction: Italian & Latin

Pronunciation. Elementary vocabulary and grammar.
1 credit hour.

308

Diction: French & Spanish

Pronunciation. Elementary vocabulary and grammar.
1 credit hour.

401

Economics of Music

Mathematics of business and finance. Financial planning and capital formation. Entrepreneurism in music. Accounting and pro forma projections.
1 credit hour.

402

Music Marketing

Publicity. Media promotion. Commercial art. Direct mail. Press relations. Advertising. Compiling market data.
1 credit hour.

403

Business of Music

Forms of business organization. Music related businesses. Self-employed and affiliated teaching. Media operations. Tax exempt organizations. Grantsmanship.
1 credit hour.

404

Entertainment Law

Contracts. Royalty deals. Master and Servant. Labor relations and trade unionism in the arts.
1 credit hour.

406

Ethnomusicology

Analysis of the elements which make up the music of Africa, Asia, and other nonwestern regions.
2 credit hours.

407

Diction: Germanic languages

Pronunciation. Elementary vocabulary and grammar.
1 credit hour.

408

English Diction

Pronunciation. Elementary vocabulary and grammar.
1 credit hour.

501

Advertising: Print Media

Agate line layouts. Newspaper and magazine mechanicals. Placement ("run of paper" etc.), copywriting, other uses of print media.
1 credit hour.

502

Advertising: Broadcast Media

Radio and TV broadcasting industries. Script writing, studio practice, production and placement of commercials.
1 credit hour.

505

The Hidden Persuaders

Use of depth interviews in advertising and promotion. Ethics of motivational manipulation. Applications to promotion of music and musicians.
1 credit hour.

507

Literary Criticism

Critical reading of texts. Interpretation of rigorous and nonrigorous presentations. Discussion of style.
1 credit hour.

606

Advanced Journalism

Feature writing, concert reviews, reviews of recordings and books. Reporting. Calendar of coming events compilation.
1 credit hour.

708

Advanced Aesthetics

Theories of art. The Soviet experiment. Aesthetics and the mass market.
1 credit hour.

APPLIED STUDIES

111-112

211-212

311-312

411-412

511-512

611-612

711-712

Major Private Study

Private work with faculty one hour per week to develop musical, technical and repertoire skills necessary for a career in performance, composition or theory.

4 credit hours per semester at undergraduate level.

5 credit hours per semester at masters degree level.

6 credit hours per semester at doctoral level.

114**Performance Technique**

Development of stage skills by which performers relate to an audience. Performers' aspirations and apprehensions are discussed to develop stage confidence. Strengthening spiritual interrelationships between performer(s) and audience.
1 credit hour.

115-116-117**Service Playing**

Theory and practice of organ playing for Protestant, Catholic, Orthodox, and Jewish congregations.
2 credit hours per semester.

213-214**313-314****Orchestral Studies**

Study of orchestral excerpts as used in auditioning for symphony work. Class members perform portions of symphonic works individually and in instrumental sections.
1 credit hour per semester.

213i-214i**313i-314i****Other Instrumental Studies**

Study of instrumental excerpts as used in performing in smaller ensembles with instruments of a non-orchestral type. Class members perform portions of these works individually and in instrumental sections.
1 credit hour per semester.

214V**Visual Production Lab**

Introduction to Video and Film Production Techniques. Discussion of Cameras, Video and Film Editing Systems. This is a survey course.
2 credit hours.

215**Synthesizer Lab**

Introduction to analog and digital synthesis. Creation of new "patches." The Moog Modular, Yamaha SY-77 and ARP synthesizers are used.
1 credit hour.

216**MIDI Lab**

Study of the MIDI keyboard and computer music lab. MIDI specifics, how to operate drum machines, interface computers and MIDI keyboards and how to use editing and sequencing software.
1 credit hour.

217**Digital Sampling**

Electronic sampling, looping, and digital signal processing. Tools are discussed. Prerequisite: 215.
1 credit hour.

218-219**Computerized Musical Notation I-II**

Data storage of notation. Varied methods of entry and retrieval.
1 credit hour per semester.

313S**Styles of Execution**

Traditions of musical performance. Stylistic methods of national schools and historic periods.
1 credit hour.

314V1**AVID Editing System**

In-depth training for the AVID Editing system.
3 credit hours.

314V2**Video Special Effects**

In-depth training for utilizing special effects in the AVID Editing system.
3 credit hours. Prerequisite: 314V1

314V3**Advanced AVID Editing System**

Advanced editing concepts for the AVID Editing system. Students assemble a documentary TV program.
3 credit hours. Prerequisite: 314V2

315**Microphone Techniques in Sound Recording**

Types of microphones, their placement, and pattern selection. Prerequisite: Acoustics 201 or instructor approval.
1 credit hour.

413**Piano Technology**

Technological aspects of the piano, including tuning, maintenance, and construction. History of the piano and selection of pianos for specific performance needs are discussed.
1 credit hour.

415**Analog Recording Techniques**

Introduction to the principles, techniques and equipment used for analog recording. Prerequisite: 412.
1 credit hour.

416**Digital Recording Techniques**

Introduction to the principles, techniques and equipment used for digital recording.
1 credit hour.

417-418**Conducting I-II**

Analysis and practice of conducting techniques used in leading choral and orchestral ensembles. Orchestral seating plans, cuing, score study. Prerequisite: Aural Skills IV.
2 credit hours per semester.

419**Organ and Harpsichord Technology**

Structure and acoustical characteristics of keyboard instruments from their beginnings to the present. Includes acoustical and electronic instruments.
1 credit hour.

513-514**Organ Improvisation**

Hymn figuration, modulation, and fugal extemporization.
1 credit hour per semester.

515-516**Advanced Conducting III-IV**

Orchestral and choral direction at graduate level.
2 credit hours per semester.

515S**Advanced Synthesis Techniques**

Digital signal processing, 3-D auralization, tapestries, sound environments, utilizing a variety of DSP tools. Strategems for sound creation are covered. Prerequisite: 215.
3 credit hours.

517**Advanced MIDI Lab**

Continuation of MIDI technology, including automation.
1 credit hour.

518**Advanced Recording Technology**

Digital workstation direct to disc recording and related subjects.
1 credit hour.

519V1**Advanced Video Technology I**

Digital video, HD technologies, video workstations - direct to disc recording and related subjects.
2 credit hours. Prerequisite: 314V1, Graduate level only.

519V2**Advanced Video Technology II**

Animation and Advanced Digital Video Effects. Ethics of psycho-control, pseudo-hypnosis are discussed within the context of Orthodox Canon Law.
3 credit hours. Prerequisite: 519V2, 314V3, Graduate level only.

613-614**713-714****Doctoral Seminar**

Research of assigned topics for live and media presentation, including group interaction in class.
3 credit hours per semester.

615**Conducting for Contemporary Music**

Rehearsal and performance problems associated with non tonal scores and complex rhythms.
1 credit hour.

121-122**221-222****321-322****421-422****521-522****621-622****721-722****Minor Private Study**

One on one private study with Conservatory faculty for one half hour each week other than in the major applied studies.
2 credit hours per semester.

023-024**Improvisation**

Introduction to instrumental and vocal improvisation. Courses emphasize the relationship between scales and chords and use of the ear.
1 credit hour per semester.

123**Voice Class, Traditional**

Introduction to the art of singing. Stage deportment, care of the voice and vocal technique are studied with an emphasis on breath control, resonance, range development, diction, style and interpretation.
1 credit hour.

125**Folk Dance (Phys.Ed.)**

Interpretations of traditional European and American folk dances are studied and practiced.
1 credit hour.

127**African Dance (Phys.Ed.)**

Study of traditional dance in Ghana and other African countries. Students develop skills in dance and percussion accompaniment.
1 credit hour

323**String Instruments**

Survey of string instruments. Basic characteristics of each instrument.
.5 credit hour per semester

324**Brass Instruments**

Survey of brass instruments. Basic characteristics of each instrument.
.5 credit hour.

325**Personality Projection**

The origins of personality. Orthodox concepts of image, both Divine and human. Music performance as "show business" Development of a celebrity persona and self-worth tempered with humility. The ministry of personhood.
1 credit hour.

326**Digital Religion**

Survey of Old/New Testament, Evangelism, Digital delivery of religion, tele-evangelists, ethics, liturgy. Putting it all together.
2 credit hours.

423-424**Acting Technique I-II**

This class introduces acting techniques necessary for playing vocal roles. Stage movement and character portrayal.
1 credit hour per semester.

425**Woodwind Instruments**

Survey of woodwind instruments. Basic characteristics of each instrument.
.5 credit hour.

426**Percussion Instruments**

Survey of percussion instruments. Basic characteristics of each instrument.
.5 credit hour.

428**Independent Study**

Development of a formal research plan related to the area of major study. A creative writing project is completed within the semester.
1 credit hour.

523**Introduction to Music Research**

Development of effective research skills to prepare for writing a scholarly paper for the masters degree. Library tools and materials, research and scholarly writing techniques are explored.
2 credit hours.

523H**Divine Harmony**

As part of the development of effective research skills to prepare for writing a scholarly paper for the masters degree, the Masters student is given a seminar on the topic of Divine Harmony and its relationship to Music as a Ministry. Library tools and materials, research and scholarly writing techniques are explored.
2 credit hours.

523I**Divine Therapeutics**

As part of the development of effective research skills to prepare for writing a scholarly paper for the masters degree, the Masters student is given a seminar on the topic of the Divine Therapeutics of Music as a Ministry. Library tools and materials, research and scholarly writing techniques are explored.
2 credit hours.

523V**Stenagmatic Therapeutics**

As part of the development of effective research skills to prepare for writing a scholarly paper for the masters degree, the Masters student is given a seminar on the topic of the Stenagmatic Therapeutics of Vocalization as a Ministry. Library tools and materials, research and scholarly writing techniques are explored.
2 credit hours.

523s**Seminar**

As part of the development of effective research skills to prepare for writing a scholarly paper for the masters degree, the Masters student is given a seminar on the topic of the use of Music in a religious context. Library tools and materials, research and scholarly writing techniques are explored.
2 credit hours.

627-628**727-728****Doctoral Research**

In consultation with a graduate advisor candidates choose a topic and compile research materials for their doctoral essays.
1 credit hour per semester.

ENSEMBLES

(For ensemble courses, the first digit will be determined by the year in which taken. For example, if a junior takes Chamber Ensemble during the second semester, the course number will be 332.)

x31-x32**Chamber Music**

Skills development in musical style and interpretation. Major works of chamber music literature are performed in a master class setting.
.5 credit hour.

x33-x34**Opera Workshop**

In preparation for the demands of a career in professional opera, the workshop gives singers the opportunity to perform in scenes from a variety of operas. Working closely with directors, skills in acting and stage movement are developed.
.5 credit hour.

x35-x36**Percussion Ensemble**

Through performance of standard and new ensemble repertoire, Development of technical and ensemble skills on a wide variety of percussion instruments. This course is required for percussion

majors.

.5 credit hour.

x37-x38**Jazz Combo**

Small mixed ensembles perform traditional and contemporary styles.
.5 credit hour.

x39-x40**Chorus**

Choral training for undergraduates. Music ranging from early Renaissance to contemporary songs, concentrating on sight singing and ensemble skills.
.5 credit hour.

x41-x42**Senior Choir**

Preparation of professional level performances of choral works both with and without instrumental accompaniment. Entrance by audition only.
.5 credit hour.

x43-x44**Collegium Musicum**

Practical performances of Renaissance and Baroque music.
.5 credit hour.

x45-x46**Accompaniment**

Keyboard majors work one on one with voice and instrumental majors to develop the skills of accompanying and of being accompanied.
.5 credit hour.

x47-x48**Chamber Music Elite**

Class participants are organized into fixed ensemble duos, trios, quartets, or quintets which rehearse together throughout the semester, culminating in a major chamber music recital. Participants are also expected to practice individually and to study their parts with their major teachers.
3 credit hours.

ACADEMIC & RELIGIOUS COURSES

151-152

Business Organization I-II

Corporate forms. Limited liability companies. Proprietorships. Partnerships. Hybrid forms and complex organizations.
1 credit hour per semester.

153-154

Marketing I-II

Advertising. Market research. Sales. Price structuring. Market share and positioning.
1 credit hour per semester.

155-156

Business Law I-II

Contracts. Regulatory agencies. Customer suits.
1 credit hour per semester.

157-158

Economics I-II

Forecasting. Fundamental v. technical market analysis. Financial planning.
1 credit hour per semester.

251-252

Investment Capital I-II

Funding sources. Investment psychology. Securities regulation.
1 credit hour per semester.

253-254

Business Management I-II

Organizational structures. Personnel relations. Outsourcing.
1 credit hour per semester.

255-256

Management for Tax Exempt Organizations I-II

Organizational structures. Personnel relations. Outsourcing.
1 credit hour per semester.

451-452

History of Orthodoxy I-II

The Greek Orthodox Church as the ancient Church of Christ. The Schism. Filioque.
2 credit hours per semester.

453

The Divine Liturgy of St. John Chrysostom

Introduction to the Divine Liturgy of St. John Chrysostom. Worship practices of Greek Orthodox Religious Services. The use or nonuse of music in the Church. Manner of communion and other traditions.
2 credit hours.

454

The Divine Liturgies of St. Basil, St. James, and others

Introduction to the Divine Liturgies of St. Basil the Great, St. James the Apostle, and others. Worship practices of Greek Orthodox Religious Services. The use or nonuse of music in the Church. Manner of communion and other traditions.
4 credit hours.

455-456

The Case for Orthodoxy

Basis of the theological beliefs of the Greek Orthodox Church. The Hierarchy: laying on of hands. The succession from Christ to the present day clergy.
1 credit hour per semester.

457-458

The Orthodox Prayer Cycle

In depth exploration of the Horologion used in the Greek Orthodox Church. .
2 credit hours per semester.

MUSIC THEORY

061-062

Notation of Music

An entry level course introducing programmed instruction in the elements of music notation. Instruction in reading music accurately at sight.
1 credit hour per semester.

065-066

Keyboard Skills

Introduction to the keyboard for those having no keyboard background.
2 credit hours per semester.

067-068

Nomenclature of Music

Study of keys, scales, measurement of intervals, and chord spelling.
1 credit hour per semester.

161-162

Theory I-II

Review of music fundamentals. Elementary four part writing. Principles of voice leading.
2 credit hours per semester.

163-164

Aural Skills/Sight Singing I-II

Ear training using scales, intervals, chords and rhythmic drills. Sight singing and melodic dictation.
2 credit hours per semester.

165-166

Keyboard Skills I-II

An introduction to the practical use of the keyboard for those with little or no keyboard background.
2 credit hours per semester.

167-168

Harmonic Structures

Four part writing. Study of diatonic harmonic repertory, including voice leading and modulation.
2 credit hours per semester.

261-262

Theory III-IV

Study of counterpoint in 16th century species forms and in 18th to 20th century contrapuntal techniques. Polyphonic and homophonic forms.
2 credit hours per semester.

263-264

Aural Skills/Sight Singing III-IV

Harmonic dictation. Sight singing of music which includes C clefs and complex rhythms.
2 credit hours per semester.

265-266**Keyboard Skills III-IV**

Practical uses of the keyboard for pianists and non-pianists.
2 credit hours per semester.

267-268**Accelerated Theory and Literature**

Concentrated study of theory and history for those who have completed degrees in nonmusical areas and who wish to pursue advanced music degrees.
4 credit hours per semester.

361**Theory V**

Harmonic and structural analysis. Includes impressionist styles.
2 credit hours.

362**Theory VI**

Analysis of atonal music. Elementary composition.
2 credit hours.

363**Counterpoint I**

Renaissance Styles.
2 credit hours.

364**Counterpoint II**

Post Renaissance Styles.
2 credit hours.

365-366**Keyboard Skills V-VI**

An advanced course for piano majors. Performance from scores having instrumental transpositions and C-clefs. Harmonization of figured bass.
2 credit hours per semester.

367**Composition for Film/ TV**

Mathematical principles necessary to synchronize music to films and commercials. SMPTE time code.
2 credit hours

368**Jingle Composition**

Study of jingle writing through the analysis of TV and radio jingles. Covers composition from and synchronization to film.
1 credit hour.

461-462**Instrumentation and Orchestration**

Characteristics, techniques, and ranges of orchestral instruments. Writing and arranging for instrumental ensembles. The deployment of orchestral instruments in combinations. Practices of leading orchestral composers.
2 credit hours per semester.

463**History of Music Theory in the 18th Century**

Major theorists of the late baroque and classical periods. Readings include Rameau, Mattheson and Fux. Prerequisite: Theory VI.
3 credit hours.

464**Introduction to Schenkerian Theory**

Study of the theories of Heinrich Schenker. Application of Schenker's analytic principles to selected musical examples. Prerequisite: Theory VI.
2 credit hours.

465**Form in 19th Century Literature**

Study of art songs and character pieces from works of Brahms, Chopin, Schubert and Schumann. Prerequisite: Theory VI.
2 credit hours.

466**Comprehensive Analysis**

Review of music theory and structure.
2 credit hours.

467**Baroque Performance Practice**

Interpretation of the music of Bach, Handel, the French Clavichinists and others. Includes class performance. Prerequisite: Theory VI.
2 credit hours.

468**Continuo Skills**

Theoretical and practical methods for realization of continuo parts. This Course is required for graduate harpsichord and organ majors.
2 credit hours.

469**Choral Arranging**

Deployment of choral forces with and without instrumental accompaniment.
2 credit hours.

560**Twentieth Century Atonality**

Intensive study of the dissolution of tonal structure. Representative works from Beethoven through Wagner and Schoenberg are considered as examples of musical evolution.
2 credit hours.

561**Advanced Counterpoint**

Contrapuntal forms and structure. Required for graduate students whose undergraduate programs did not include thorough grounding in counterpoint.
2 credit hours.

562**Formal Elements in the Romantic Keyboard Concerto**

An advanced survey of the keyboard concerto from Weber to Rachmaninov focusing on changes in the roles of soloist and orchestra.
2 credit hours.

564**20th Century Theories**

A course devoted to the theories and compositions of selected 20th century composers.
2 credit hours.

565

Development of Sonata Forms in the 18th Century

Analysis of early sonata forms as they appear in solo, concerto and symphonic works from the Mannheim School through Beethoven.

2 credit hours.

566-567

Song Forms in Music History

Analysis of French, Italian, German and Oriental song literature of the Baroque, Romantic, Impressionist and Modern periods stressing relationships between harmony, form and poetry.

2 credit hours per semester.

568

Oriental Music

Advanced survey of the music of Korea, China, and Japan.

2 credit hours.

569

Nineteenth Century Harmonic Techniques

Study of vertical structures through writing and analysis.

2 credit hours.

661-662

Contrapuntal Forms

Invention, canon, and fugue. Forms and intervals of imitation, including cancrizans and inversus. Riddle canons. Stretto fugues and inversion fugues.

Counterpoint in more than four parts.

2 credit hours per semester.

663-664

Form and Analysis I-II

Formal elements of music from the Renaissance to the present.

2 credit hours per semester.

665-666

Advanced Aural Skills

Sight singing and dictation for gifted individuals.

2 credit hours per semester.

667

Studies in Non Western Music

Music cultures of Asia, Africa, Polynesia, and native America.

1 credit hour.

761

Variation Forms

Passacaglia, chaconne, and theme and variations.

2 credit hours.

762

Sonata and Rondo Forms

Key relationships. Organization and development of thematic material.

2 credit hours.

763

Dance Forms

Minuet, rigaudon, passepied, and other forms. Includes scherzo form.

2 credit hours.

764

Impressionism

Planing, whole tone scales, fourth chords and other impressionist devices.

2 credit hours.

765

Expressionism

Nonserialist techniques of the twentieth century.

2 credit hours.

766

Serial Technique

Tone row methods and rhythmic styles associated with serialism.

2 credit hours.

767-768

Commercial Composition

Film scores, sweetening, TV sitcoms and dramas. SMPTE time code.

Planning from rushes and rough cuts.

Musical Theatre. Title songs and featured songs.

2 credit hours per semester.

769

Twentieth Century Tonal Composition

Methodologies of Sibelius, Respighi, Holst, Shostakovich, and others.

2 credit hours.

MUSIC LITERATURE

071-072

Introd. to Music Literature

Historical survey of Western music from the medieval period to the 20th century.

4 credit hours per semester.

172

Introduction to Music Literature

Survey of the history, styles and masterworks of all periods of Western Music.

2 credit hours.

271-372

Music Literature I-IV

Chronological study of music literature in the historical and social context of each period.

2 credit hours per semester.

271

Music Literature I

Middle Ages and Renaissance.

272

Music Literature II

Baroque and Pre-Classical periods.

371

Music Literature III

Classical and Romantic periods.

372

Music Literature IV

Post Romantic and Contemporary periods.

277-278

Literature of Major Instrument

Study of repertoire for instrument of major study. Program drafting.

1 credit hour per semester.

373-374**Keyboard Literature**

Survey of keyboard music from the Renaissance to the present.
1 credit hour per semester.

375-376**Vocal Literature**

Survey of vocal repertoire from the Renaissance to the present.
1 credit hour per semester.

471-472**Western Music I-II**

History of Western music and the relationship of music to the other arts and to contemporaneous scientific, political, and economic circumstances.

471**Music Literature I**

Ancient period through Baroque.

472**Music Literature II**

Classical period to present.

473-474**Guitar and Lute Literature**

A survey of music for lute and guitar from the Renaissance to the present.
1 credit hour per semester.

475-476**Church Music Literature**

Keyboard, choral, and concerted music used in the church from the Renaissance to the present.
1 credit hour per semester.

571-572**Literature of Major**

An advanced tutorial course covering the literature for each major applied area of study.
1 credit hour per semester.

573-574**Orchestral Literature**

Survey of important orchestral works, including instrumentation, programmatic elements, and development of new symphonic forms during each historical era.
1 credit hour per semester.

573**Classical and Romantic Eras.****574****Post Romantic, Impressionist, and Modern eras.****575****Chamber Music of the Classical and Romantic Periods**

Analysis of the literature of the periods, together with major influences on performance practices and compositional styles.
2 credit hours.

576**Opera in the 19th Century**

Analysis of operatic development during the romantic and post romantic eras.
2 credit hours.

577**Neoclassicism in the 20th Century**

Outlining the major events that led to various neoclassical techniques, this course focuses on the works of Stravinsky and others.
2 credit hours.

578**The String Quartet in the 20th Century**

Study of compositional styles tracing the development of the string quartet from Debussy and Ravel to the present. Berg's Lyric Suite and quartets by Babbitt, Bartok, Shostakovich, Penderecki and Prokofiev are analyzed.
2 credit hours.

579**Nine Centuries of Women in Music**

Study of women's contributions to the field of music, beginning with the women troubadours of the Middle Ages and continuing to present day works of Pulitzer Prize winner Ellen Taaffe Zwilich.
2 credit hours.

671-672**The Symphony**

Writings and cultural influences which contributed to the development of the symphony. Compositions and performance practices associated with each musical era are emphasized.
2 credit hours per semester.

671**The Symphony to Beethoven****672****The Symphony after Beethoven****673****Wagner and Late 19th Century Opera**

Study of the productions and music dramas of Richard Wagner. The Ring Cycle and Wagner's influence on his contemporaries and successors.
2 credit hours.

674**History of the Art Song**

Development of the art song from Elizabethan madrigals through late 19th century lieder and chansons.
2 credit hours.

676**Music of the Middle Ages and Renaissance**

An in-depth analysis of music from 1200-1600, emphasizing compositional techniques.
2 credit hours.

PEDAGOGY**381-382****Pedagogy**

Materials and approaches to teaching musical notation using an instrument.
1 credit hour per semester.

481-482**Pedagogy of Composition**

Composition majors study pedagogical techniques which have been developed with special application to techniques for conveying the art of music composition.
1 credit hour per semester.

483-484**Pedagogy of Major (Keyboard)**

Keyboard majors study pedagogical techniques which have been developed with special application to piano, harpsichord, and organ.

1 credit hour per semester.

485-486**Pedagogy of Major (Instrumental)**

Instrumental majors study pedagogical techniques which have been developed with special application to their own instruments.

1 credit hour per semester.

487-488**Pedagogy of Theory**

Theory and composition majors learn teaching methods and contemporary approaches used in classroom instruction of theory.

1 credit hour per semester.

489**Music Studio Practice**

Challenges of a private studio teacher as pedagogue and business person.

2 credit hours.

581-582**Pedagogy of Major**

An advanced tutorial course focusing on the methods, approaches and theories used in private instruction of students' applied majors.

1 credit hour per semester.

583-584**Pedagogy of Theory**

An advanced tutorial course focusing on the methods, approaches and theories used in private and class instruction of theory and composition.

1 credit hour per semester.

JAZZ STUDIES**193****Jazz Voice Class**

An introduction to jazz and popular singing which highlights the fundamentals of technique such as breathing, tone, focus and vocalization.

1 credit hour.

197-198**297-298****397-398****497-498****597-598****697-698****797-798****Jazz Composition & Arranging**

These courses represent major private study for those who are majoring in Jazz composition and arranging.

Instruction is one on one with major teacher, one hour weekly.

4 credit hours per semester.

291-292**Jazz Improvisation I-II**

The course stresses practical applications of scales, modes and arpeggios. Also emphasizes "playing by ear".

2 credit hours per semester.

291**Jazz Improvisation I**

Blues, Modal and Simple Bop Tunes

292**Jazz Improvisation II**

Advanced Bop Tunes, Rock-fusion and Free-form

293-294**Jazz Aural Skills/Sight-Singing I-II**

Lab sessions to develop specialized ear training, dictation and sight-singing skills.

1 credit hour per semester.

295-296**Jazz and Popular Music History & Literature I-II**

Survey of 20th century idioms tracing popular music from its 19th century African American roots to contemporary styles.

2 credit hours per semester.

393-394**Jazz Theory and Lab I-II**

Study of harmony, chord-scale relationships and melodic styles intrinsic to the field of jazz.

2 credit hours per semester.

491-492**Jazz Styles and Analysis**

Study of the development and separate forms of jazz. Analysis of the stylistic differences which characterize each Jazz period.

1 credit hour per semester.

493**Jazz/Pop Arranging & Composition I**

Fundamentals of arranging and composing for small combos, four and five-part vocal ensembles and electronic instruments. Writing of lead sheets; ranges and transpositions of instruments; melodies and counter melodies.

2 credit hours.

494**Jazz/Pop Arranging & Composition II**

Continued development of arranging and composition skills. Writing for jazz ensemble and for orchestral instruments in the jazz medium.

2 credit hours.

495-496**Jazz Pedagogy**

Principles of teaching jazz history, theory and improvisation.

1 credit hour per semester.

593**Jazz/Pop Arranging & Composition III**

Continued development of arranging and composition skills. Writing for big band and symphonic pops.

2 credit hours.

594**Jazz/Pop Arranging & Composition III**

Continuation of Course no. 593. More advanced writing for big band and symphonic pops.

2 credit hours.





American Conservatory of Music

Chicago Campus

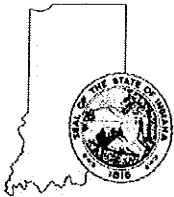
252 Wildwood Road

Hammond, Indiana 46324

Tel: (219) 931-6000 · Fax: (219) 931-6089

Web: www.americanconservatory.edu

E-Mail : amerconsmu@americanconservatory.edu



STATE OF INDIANA

COMMISSION ON PROPRIETARY EDUCATION

Jeff Weber, Commissioner

302 West Washington Street
Room E201
Indianapolis, IN 46204-2767
<http://www.in.gov/cope>

July 13, 2007

MR. OTTO SCHULZE
AMERICAN CONSERVATORY OF MUSIC
252 WILDWOOD ROAD
HAMMOND, INDIANA 46324

CERTIFIED MAIL #: 7004 1160 0001 8885 3101

Dear Mr. Schulze:

Pursuant to the requirements of Indiana Law (IC 20-12-76 *et seq*), the **American Conservatory of Music (ACM)** must comply with the regulatory requirements which apply to the operation of a postsecondary proprietary school within the State of Indiana, and as administered by the Commission on Proprietary Education (COPE). The basis of this determination is detailed below and stems from information provided by the American Conservatory of Music as well as information available to the public as representation of the school and its nature.

You are directed to comply with the requirements of APPLICANT STATUS within thirty (30) days from the date appearing on this notice: August 13, 2007. The notice will be delivered via USPS Certified Mail, as well as via e-mail to otto@orpheus.americanconservatory.edu. Should ACM choose not to comply with this requirement, COPE will issue an order to Cease and Desist from operation as a postsecondary proprietary school within the State of Indiana and will take all necessary and appropriate steps to enforce the order.

In order to facilitate your compliance with the application process, I am including with the mailed version of this letter the full packet of applicant information and materials. Should you have any questions about the requirements, please contact the Commission.

Findings and Conclusions Pertaining to Applicant Requirements of the American Conservatory of Music (Hammond, Indiana)

Issue #1: Is ACM a proprietary school as defined in Indiana Law?

Finding #1: Indiana Law (IC 20-12-76-9) defines "postsecondary proprietary educational institution" as "a person doing business in Indiana by offering to the public for a tuition, fee, or charge, instructional or educational services or training in any technical, professional, mechanical, business, or industrial occupation, either in the recipient's home, at a designated location, or by mail." Furthermore, materials provided to COPE by ACM clearly indicate that members of the public, seeking instructions and professional degrees at ACM, are required to pay tuition and fees associated with their educational program. Based on the response to the

July 13, 2007
page 2 of 2

determination of status questionnaire, students are responsible for costs associated with instruction at ACM at a rate of approximately \$9,000 per semester.

Conclusion #1: ACM satisfies this definition and requires regulation as such.

Issue #2: Is ACM exempted from regulation by virtue of its religious status and/or instructional programs?

Finding #2: ACM claims affiliation with the Greek Orthodox Church, and, as such, has claimed exemption from regulation as a postsecondary proprietary school. While there may be an affiliation with the Church (in Belize), ACM itself is not a religious institution. And, while ACM does offer religious instruction, including some religious degree programs, the nature of instruction is not exclusively designed or offered as vocational religious training. Furthermore, there is some question as to whether training at ACM is recognized by the Greek Orthodox Archdiocese of America. Additional inquiry into this matter is on-going. Finally, through correspondence with the presiding Priest at the Greek Orthodox Monastery of St. Michael the Archangel (Belize), the extent of involvement of ACM is in the providing of instruction in music. This response is, frankly, in conflict with the statement made in the determination of status questionnaire (by ACM) that ACM is owned by the Orthodox Monastery of St. Michael the Archangel.

Conclusion #2: The religious affiliation between ACM and the Greek Orthodox Church of Belize is not sufficient for exemption from COPE regulation as a religious institution.

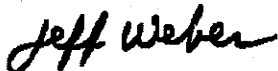
Issue #3: Is the instruction provided by ACM, in particular, instruction toward the various levels of degrees offered in Music, avocational in design and/or representation?

Finding #3: An exemption from regulation as a postsecondary proprietary school may be granted if the school "offers exclusively instruction that is clearly self-improvement, motivational, or avocational in intent (including, but not limited to, instruction in dance, music, self-defense, and private tutoring)." IC 20-12-76-9(4)(c). However, ACM programs are clearly intended as vocational preparation. According to the mission statement of ACM, one of the key components of their mission begins, "To educate music teachers; to train professional musicians..." This statement is in conflict with the response on the determination of status questionnaire that 100% of students are enrolled for motivational purposes and 0% for seeking gainful employment.

Conclusion #3: ACM is sufficiently vocational in its intents and representations to require regulation by COPE, as defined by Indiana Law.

Summary: The American Conservatory of Music meets all requirements and definitions set forth in Indiana Law applicable to the operation of a postsecondary proprietary educational institution and must therefore comply with all regulatory requirements as defined and administered by the Indiana Commission on Proprietary Education.

For the Commission,



Jeff Weber
Commissioner

ATTACHMENT 12**Weber, Jeff**

From: Weber, Jeff
Sent: Wednesday, August 01, 2007 3:50 PM
To: libby.cierzniak@bakerd.com
Subject: American Conservatory of Music

Ms. Cierzniak.

Thank you for the conversations about the American Conservatory of Music. Per today's phone call, it is appropriate that ACM should have the opportunity to request a formal hearing on the action of the staff which has implications for the operation of their school. Such a request should be submitted in writing to the Commission (my attention), prior to the expiration of the staff order issued on July 13, 2007. If a hearing is not requested, the order will be enforced as written. If a hearing is requested, the next quarterly meeting of the Board of Commissioners is Wednesday, September 12, 2007, at 10:00 in the Indiana Government Center. That is the date and time that I would anticipate setting the hearing. If a hearing is requested, please include with the request any reasonable substantive documentation that you would like the Commission Members to have included in the agenda book that is distributed prior to the meeting.

Also, per our phone conversation, following is a list of example schools and situations that result in partial regulation of a business entity by the Commission on Proprietary Education.

Out-of-State institutions offering religious and secular degree programs

Cedarville University (Ohio). This is a Christian, liberal arts college offering a variety of programs, including theology. I would compare them, generally, to an Indiana school such as Marian College, but because they are not based in Indiana, their local-presence advertisement requires us to be involved. As they are regionally accredited by the North Central Association of Colleges and Schools, we are able to move them directly to accredited status based on their standings with the accreditor and their home state.

Concordia University of Wisconsin. This school compares, generally, with Indiana Wesleyan University. Again, as an out-of-state institution with a physical presence in Indiana, we are required to regulate the Indiana aspect of their operations. Unlike Cedarville, however, who merely advertises in Indiana, CUW has multiple physical locations in Indiana where instruction takes place (Indianapolis, Carmel, Fort Wayne). We do not regulate the out-of state operations of this institution.

In-State institutions offering both religious and secular degree programs

Graceland College. This school closed in 1997, and we currently do not have other schools that fit this particular situation. Originally, Graceland was an elementary and secondary school. They expanded to the collegiate level, offering both religious and secular degrees. We only exercised regulatory authority over the secular programs. The school closed of its own accord for financial reasons.

Another School we are currently communicating with that fits well in the ACM set of Issues is Trinity College in Warsaw, Indiana. They have two entities, the College of Natural Health and the School of Christian Ministry. Based on their program models, we believe it is appropriate for this agency to regulate the College of Natural Health, but not the School of Christian Ministry. Trinity is also in the same situation as ACM, having been granted a blanket exemption by the former Commissioner (in error, I believe) for their religious philosophy, but offering secular vocational programs.

Schools within other business entities

Sometimes people or organizations branch out to train people in their particular business. In such cases, we only regulate the vocational training component. Examples may include Therapeutic Massage, Dental Assisting, Pet Grooming, Medical Technologies or Assisting, etc. For Example, Saint Anthony Hospital in Crown Point conducts the Saint Anthony Hospital School of Echocardiography.

Schools with programs that are also regulated for curriculum and/or professional certification by another state agency

8/6/2007

ATTACHMENT 12

Programs in Nursing must also be approved by the Board of Nursing. Similarly, the new massage therapy regulations will apply to those programs, while we will still regulate the schools themselves. In general, we regulate the business of the schools and the structure of the degree programs, but not the specific curriculum.

Schools with both vocational and avocational offerings

A school might want to offer degree instruction (or otherwise a credential used for gainful employment), but also engage in personal enrichment offerings. A good example here might be a computer school offering Microsoft Certified System Engineer to aspiring IT professionals, but then offering courses in basic computing to people who wish to communicate with friends and family using e-mail and word processing.

I hope that this helps. Obviously, ACM is a unique institution, offering its own set of challenges both for operation and for regulation. If you have other questions, please feel free to contact me.

Sincerely,

Jeff Weber
Commissioner
Indiana Commission on Proprietary Education
302 West Washington Street, Suite E201
Indianapolis, IN 46204-4701
phone: (317) 232-1329
fax: (317) 233-4219
e-mail: jweber@cpe.in.gov
www: <http://www.in.gov/cope/>

BAKER & DANIELS LLP

ATTACHMENT 13

EST. 1863

300 North Meridian Street, Suite 2700 • Indianapolis, Indiana 46204

Tel. 317.237.0300 • Fax 317.237.1000

www.bakerdaniels.com

ELIZABETH KELLEY CIERZNIAK

Attorney at Law

Direct 317.237.1336

libby.cierzniak@bakerd.com

INDIANA

WASHINGTON, D.C.

CHINA

August 9, 2007

VIA HAND DELIVERY AND E-MAIL

Jeff Weber, Commissioner
Commission on Proprietary Education
302 W. Washington Street, Room E201
Indianapolis, IN 46204

Dear Commissioner Weber:

Thank you for the opportunity to meet with you and your staff this week to discuss the accreditation process and the determination of status regarding the American Conservatory of Music ("ACM").

Pursuant to your email dated August 1, 2007, ACM is requesting a formal hearing before the full Commission regarding the staff determination that ACM's music programs are subject to COPE accreditation. As we discussed during our meeting, ACM will submit any relevant materials for inclusion in the Commission's agenda book for its September 12 meeting no later than Monday, August 20.

ACM is submitting this request in a timely manner to preserve its right to a hearing. At the same time, however, we look forward to working with you and your staff to gain a better understanding of the requirements for accreditation and the potential applicability to ACM's music programs.

Again, thank you for your willingness to work with us on this issue. Please let me know if you have any questions.

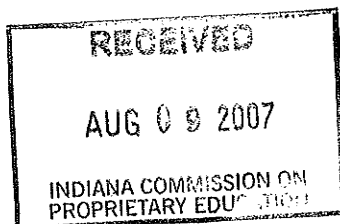
Sincerely,


Elizabeth K. Cierzniak

EKC:hbm

cc: Otto Schulze

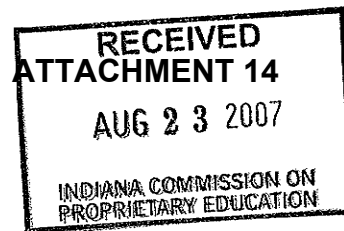
BDD01 4846608v1



BAKER & DANIELS LLP

EST. 1863

300 North Meridian Street, Suite 2700 • Indianapolis, Indiana 46204
Tel. 317.237.0300 • Fax 317.237.1000
www.bakerdaniels.com



APRIL E. SELLERS
Attorney at Law
Direct 317.237.1393
april.sellers@bakerd.com

INDIANA
WASHINGTON, D.C.
CHINA

August 23, 2007

Commission on Proprietary Education
302 West Washington Street, Room E201
Indianapolis, Indiana 46204

Dear Commission Members:

Thank you for the opportunity to submit information to COPE concerning the American Conservatory of Music ("ACM") in its appeal to the staff's recommendation that ACM be required to comply with the accreditation requirements of Indiana law. We respectfully disagree with that finding and urge the Commission to decline to exercise its jurisdiction over ACM.

It is ACM's position that it is a religious organization not properly subject to COPE jurisdiction. In support of this position, we submit the attached syllabus, which reflects required courses for music students at ACM. As you know, the State has in the past declined to exercise jurisdiction over religious institutions that have offered professional degrees. We urge that same reasoning in this case.

All members of the Board of Trustees for ACM except one are members of the Orthodox Faith, and four of them are clergy in the Greek Orthodox Church.

The courses listed on the attached syllabus are required in an effort to proselytize the Orthodox Faith with music students. While students of various faiths are admitted to the school, instructors are encouraged to incorporate teachings of the Orthodox faith in all aspects of their teaching.

We understand the staff's view has been that because the music program was awarding degrees for use in secular professions, it is secular and therefore subject to accreditation. The test, though, should involve much more than that. It should consider the realities of classes students take and the methods by which they are instructed. Religion is incorporated into the curriculum of music students.

Also attached are three (3) Findings and Orders issued by the Indiana Private School Accrediting Commission in 1975. These documents reflect that the schools at issue did offer courses leading to a professional degree and yet were exempted from accreditation.

ACM is very concerned about how accreditation would interfere with ACM's operations. For example, determining whether the institution has a sound financial structure with sufficient

Commission on Proprietary Education

2

August 23, 2007

resources (Ind. Code Sec. 21-17-3-13(1) presumably would require reviewing the financial records not just of the music program but of the entire organization. The state therefore would be assessing the financial strength of a religious organization.

ACM respectfully reserves the right to submit further information and make additional arguments at the hearing on this matter, presently set for September 12.

Sincerely,

A handwritten signature in black ink, appearing to read "A. Sellers", with a stylized flourish at the end.

April E. Sellers

Core Required Courses for Every Music Major
(All Undergraduate and Graduate Levels)

ATTACHMENT 14

Syllabus
Philosophy 104

The student is introduced to the concept of loving wisdom. Through parables, and Scripture readings, the student contrasts a reading of The Republic by Plato. The student culminates his/her studies in Philosophy with a complete reading of the Apocalypse by St. John. By this course, the student gains a world-view of past to present to future things to come. In conclusion, the concept of world-without-end is discussed. The course is very rigorous and contains many reading and writing assignments.

Syllabus
Entertainment Law 404

The student is introduced to the concept of how to make an agreement with another. The various types of contracts are discussed – written and oral and provability of contracts are discussed to cement the idea that a written instrument with witnesses is easiest to prove as existing in a court of law.

The student is then introduced to the concept of trust-filled relationships. The justice of the court system is analyzed with a view of equipping the student with knowledge about its benefits and its shortfalls. The outcome of a court case is sometimes surprising, do we really understand all the machinery of justice. Who are the real winners in litigation?

The student is taught how to conduct legal research in a law library and online via the internet. The student is shown how to look-up and find a case, how to use a law encyclopedia, how to look up and find a State or Federal Statute. Search methods are discussed: Natural Language and Terms and Connectors.

Entertainment type contracts, such as royalty agreements, song writing contracts, performance contracts are analyzed. The student is admonished to walk away from all bad contracts, since this is the Will of Jesus Christ: Judge not, lest you be judged. The student learns that through experiences (good and bad) he/she will learn to make better contracts that produce fruit for their projects.

Syllabus
Western Civilization 301-302

The student reads three different accounts of Creation, a couple accounts of the Great Deluge, reads Josephus – Antiquities, and the Holy Scriptures. Then the student contrasts this with certain readings from Timaeus and Critias, where the concept of rising and falling civilizations and rising and falling technologies is discussed. Then the student is introduced to the importance of Alexander the Great and how he paved the way for all the world's peoples to be ultimately ready for the coming of our Lord Jesus Christ. The concept of the Fall of Mankind and his/her propensity to sin is discussed as being the root cause of pain and suffering in the world. The redemption of Christ is the only Light by which mankind may legitimately feel personal hope in their eschatological consequences. The History of the Undivided Church is discussed and the divisions of Western Christianity: Reformation/Counter-reformation, Age of Enlightenment, how philosophies changed. Christian Orthodoxy in the world and Unity of the Faith. The two commandments of our Lord Jesus Christ are discussed as being authoritative gateways to world-wide peace, while realizing that this will not come to pass before the anti-christ comes as an imposter. The End-times is presented as God's wrath for all unrighteousness and the ushering in of God's Theocratic Eternal Rule on Earth.

Syllabus
Performance Technique 114

ATTACHMENT 14

The student is introduced to skills used on stage for relating to an audience. Through these techniques, the student develops, and holds a relationship with an audience by interaction and entertainment. Aspirations and apprehensions are discussed in order to develop confidence on the stage. Spiritual relationships are strengthened between performer(s) and the audience through the iconic image of God and personality. The performer spreads hope and happiness wherever possible.

Syllabus
Personality Projection 325

The student is presented with Genesis Chapter 1, verse 26 and that God had indeed, in verse 27, created male and female alike in His image. With this concept, the student is introduced to the idea that we all look like God, and that we therefore carry a great responsibility to represent God to all whom they would meet. The concept of Personality Projection is all-encompassing, all-enduring of a ministry of agape (charity). The professor and the students strategize how to manifest these truths into interpersonal relationships with others, and ultimately how to handle their audiences in performance situations. Students gain an entire perspective on how to present their personality in a positive manner.

Syllabus
Case for Orthodoxy I 455

The student reads the Orthodox Church by Timothy Ware and learns about the unity of Christian Orthodoxy, meets the undivided Church and learns about the seven Ecumenical Councils and the Great Schism of 1054.

Syllabus
Case for Orthodoxy II 456

The student continues reading the Orthodox Church by Timothy Ware and learns about the Worship of the Orthodox Church, its Mysteries, and its Life. The pros and cons of the Ecumenical movement are discussed. The problem of denominationalism is discussed with the idea of finding solutions to the problem and not just treating the subject as a scholastic exercise. The student embraces the reality of One Gospel, One Body of Christ, the concept of One in Essence and Undivided, and the concept of the One, Holy, Universal, and Apostolic Congregation of Jesus Christ.

Syllabus
Economics of Music 401

The student studies economic factors in the music business. The numerical nature of mathematics is linked with God and the beauty and order of His Universe, and this is stressed.

Syllabus
Music Marketing 402

The student is introduced to the concept of Christian agape in business as the sole means of insuring the growth of a good reputation. The gateway to that is in running an effective customer service department. Then, access to the principal free method of advertising: word of mouth is realized. The student also becomes acquainted with the various forms of advertising and promotion. Then the student is confronted with a dilemma: is the product that they are trying to sell interesting enough to the consumer to attract their attention? Various examples of successful and unsuccessful campaigns are analyzed and discussed. What kinds of products can be offered. Discussions.

Syllabus

Business of Music 403

From the Book of Proverbs, the student learns to organize his or her thoughts and plans into an effective business plan in the music field. The student is introduced to creating a working business model on an Excel Spreadsheet to understand the financial dynamics of the business under study. This course equips the student to understand what factors cause success and failure in business models.

Jazz Studies-111,112,211,212,311,312,411,412,511,512,611,612,711,712

The curriculum includes the study of gospel, spirituals, and hymns idiomatic in the jazz style.

All Music Majors-111,112,211,212,311,312,411,412,511,512,611,612,711,712

The curriculum includes the study of oratorios, motets, masses, and liturgical music.

All ensemble classes in the Conservatory include study of sacred music from the thirteenth century to the present.

The seed of orthodoxy is presented everywhere to every student in all music programs.

BEFORE THE INDIANA PRIVATE
SCHOOL ACCREDITING COMMISSION

The Commission having heard the evidence presented to it, now makes the following findings of fact:

ATTACHMENT 14

1. That the training program of Crossroads Bible College is not associated with any single denomination.
2. That Crossroads Bible College does enroll persons other than those of one religious faith.
3. That Crossroads Bible College does offer courses leading to a professional degree.
4. That Crossroads Bible College is not financially supported by the church.
5. That Crossroads Bible College does not require students to sign a doctrinal statement prior to acceptance into the school.
6. That graduates of Crossroads Bible College do not enter a particular denomination.
7. That Crossroads Bible College does not impose religious restrictions on student admissions.
8. That Crossroads Bible College requires student attendance at religious activities.

IT IS THEREFORE CONSIDERED AND ORDERED that the _____
Crossroads Bible College is not subject to the so-
 called Private School Accreditation Act (Indiana Code of 1971,
 Section 20-1-19-1 through 20-1-19-24.)

IT IS FURTHER ORDERED that the Crossroads Bible College
 _____ will remain free from jurisdiction of the so-
 called Private School Accreditation Act (Indiana Code 1971,
 Section 20-1-19-1 through 20-1-19-24), as long as the _____
Crossroads Bible College does not offer
 educational services in any technical, professional, mechanical,
 business, or industrial occupation. FURTHER, that any complaints
 received against Crossroads Bible College
 by the Commission concerning deceptive or unethical practices will
 be reviewed and forwarded to the applicable state agency for
 whatever action is deemed appropriate by that agency.

All of which is ordered this 12th day of December,
 1975.

Howard Boomershine
 Howard Boomershine, Vice-Chairman

Millard Francis
 Millard Francis, Secretary

C. Ray Noblett, Jr.
 C. Ray Noblett

Carl E. Bosecker
 Carl E. Bosecker

Robbie Beckwith
 Robbie Beckwith

Harold Negley, Jr.
 Dr. Harold Negley, Chairman

Richard D. Gibb
 Dr. Richard D. Gibb

BEFORE THE INDIANA PRIVATE
SCHOOL ACCREDITING COMMISSION

INDIANA CHRISTIAN UNIVERSITY
57 NORTH RURAL STREET
INDIANAPOLIS, INDIANA

This matter is before the Commission on its own initiative to determine whether Indiana Christian University, 57 N. Rural Street, Indianapolis, Indiana, 46208

On November 19, 1975, a hearing was held pursuant to due notice of time and place given in accordance with Indiana Code 4-22-1 before a designated hearing officer of the Commission in Suite 418, I.S.T.A. Building, 150 West Market Street, Indianapolis, Indiana, at which the staff of the Commission presented a series of questions to be used as the basis for final findings and order and at which Indiana Christian University

_____ and those associated with it were free to participate. The following witnesses subpoenaed by the Commission staff appeared and testified: Dr. George M. Gillespie, Mr. James E. Gillespie, and Reverend William Thompson.

was represented, ~~(was not represented)~~ by counsel,
Mr. Robert Stallwood _____, Attorney at Law.

The Commission having heard the evidence presented to it,
now makes the following findings of fact:

ATTACHMENT 14

1. That the training program of Indiana Christian University is not associated with any single denomination.
2. That Indiana Christian University does not enroll persons other than those of one religious faith.
3. That Indiana Christian University does offer courses leading to a professional degree.
4. That Indiana Christian University is financially supported by the church.
5. That Indiana Christian University requires students to sign a doctrinal statement prior to acceptance into the school.
6. That graduates of Indiana Christian University do not enter a particular denomination.
7. That Indiana Christian University imposes religious restrictions on student admissions.
8. That Indiana Christian University requires student attendance at religious activities.

IT IS THEREFORE CONSIDERED AND ORDERED that the _____
Indiana Christian University is not subject to the so-
 called Private School Accreditation Act (Indiana Code of 1971,
 Section 20-1-19-1 through 20-1-19-24.)

IT IS FURTHER ORDERED that the Indiana Christian University
 _____ will remain free from jurisdiction of the so-
 called Private School Accreditation Act (Indiana Code 1971,
 Section 20-1-19-1 through 20-1-19-24), as long as the _____
Indiana Christian University does not offer
 educational services in any technical, professional, mechanical,
 business, or industrial occupation. FURTHER, that any complaints
 received against Indiana Christian University
 by the Commission concerning deceptive or unethical practices will
 be reviewed and forwarded to the applicable state agency for
 whatever action is deemed appropriate by that agency.

All of which is ordered this 12th day of December,
 1975.

Howard Boomershine
 Howard Boomershine, Vice-Chairman

Millard Francis
 Millard Francis, Secretary

C. Ray Noblett Jr.
 C. Ray Noblett

Carl E. Bosecker
 Carl E. Bosecker

Robbie Beckwith
 Robbie Beckwith

Dr. Harold Negley
 Dr. Harold Negley, Chairman

Richard D. Gibb
 Dr. Richard D. Gibb

BEFORE THE INDIANA PRIVATE
SCHOOL ACCREDITING COMMISSION

IN THE MATTER OF)
 COVENANT FOUNDATION COLLEGE)
 HIGHWAY 13)
 GREENFIELD, INDIANA)
)
)
)
)
)
)
)

FINDINGS AND ORDER

This matter is before the Commission on its own initiative to determine whether Covenant Foundation College, Highway 13, Greenfield, Indiana, 46140

a private bible college does not come under the jurisdiction of the Indiana Private School Accrediting Commission and is not subject to the so-called Private School Accrediting Act (Indiana Code of 1971, Sections 20-1-19-1 through Sections 20-1-19-24.)

On November 20, 1975, a hearing was held pursuant to due notice of time and place given in accordance with Indiana Code 4-22-1 before a designated hearing officer of the Commission in Suite 418, I.S.T.A. Building, 150 West Market Street, Indianapolis, Indiana, at which the staff of the Commission presented a series of questions to be used as the basis for final findings and order and at which Covenant Foundation College and those associated with it were free to participate. The following witnesses subpoenaed by the Commission staff appeared and testified: Reverend Donald E. Hicks

~~was represented~~, (was not represented) by counsel, _____, Attorney at Law.

The Commission having heard the evidence presented to it, now makes the following findings of fact:

ATTACHMENT 14

1. That the training program of Covenant Foundation College is associated with a single denomination.
2. That Covenant Foundation College does enroll persons other than those of one religious faith.
3. That Covenant Foundation College does offer courses leading to a professional degree.
4. That Covenant Foundation College is financially supported by the church.
5. That Covenant Foundation College requires students to sign a doctrinal statement prior to acceptance into the school.
6. That graduates of Covenant Foundation College do enter a particular denomination.
7. That Covenant Foundation College imposes religious restrictions on student admissions.
8. That Covenant Foundation College requires student attendance at religious activities.

IT IS THEREFORE CONSIDERED AND ORDERED that the _____
Covenant Foundation College is not subject to the so-
 called Private School Accreditation Act (Indiana Code of 1971,
 Section 20-1-19-1 through 20-1-19-24.)

IT IS FURTHER ORDERED that the Covenant Foundation College
 _____ will remain free from jurisdiction of the so-
 called Private School Accreditation Act (Indiana Code 1971,
 Section 20-1-19-1 through 20-1-19-24), as long as the _____
Covenant Foundation College does not offer
 educational services in any technical, professional, mechanical,
 business, or industrial occupation. FURTHER, that any complaints
 received against Covenant Foundation College
 by the Commission concerning deceptive or unethical practices will
 be reviewed and forwarded to the applicable state agency for
 whatever action is deemed appropriate by that agency.

All of which is ordered this 12th day of December,
 1975.

Howard Boomershine
 Howard Boomershine, Vice-Chairman

Millard Francis
 Millard Francis, Secretary

C. Ray Noblett
 C. Ray Noblett

Carl E. Boser
 Carl E. Boser

Robbie Beckwith
 Robbie Beckwith

Harold Negley
 Dr. Harold Negley, Chairman

Richard D. Gibb
 Dr. Richard D. Gibb